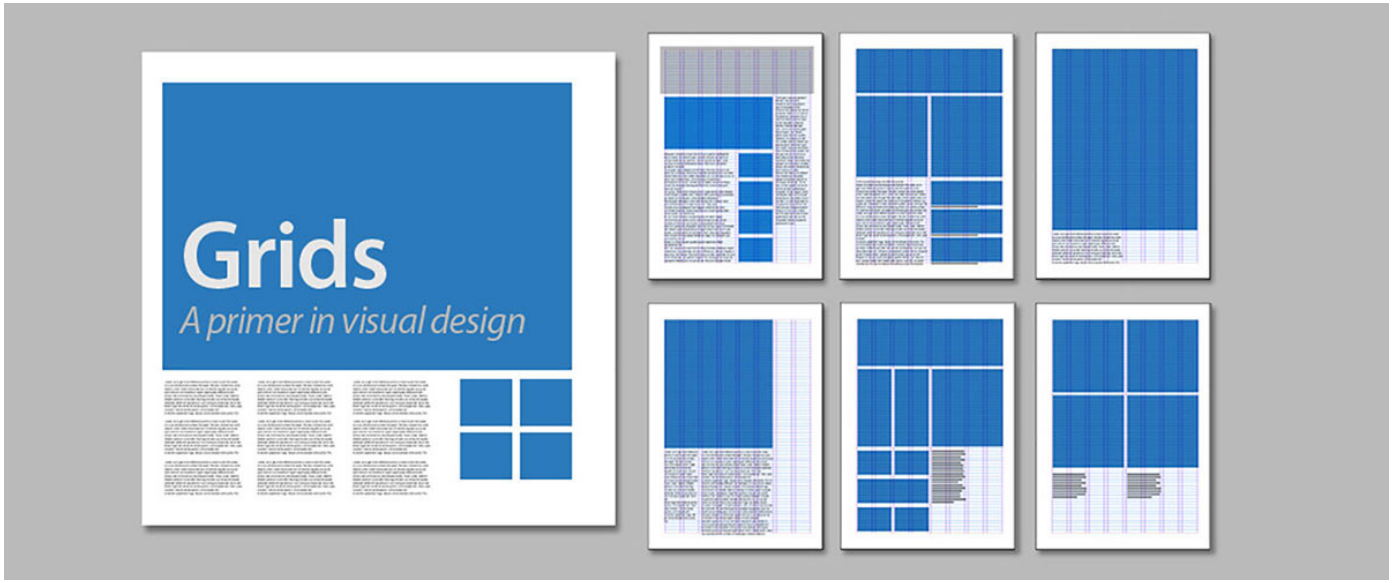
Design Course

Visual Design Primer - The Grid

Explore. Experience. Understand

by
Prof. Mandar Rane
IDC, IIT Bombay



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2. What is Space
3. Space as a Page
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Introduction

This course is a primer in visual design basics and will focus on grids. It has quick exercises, examples from our environment and nuggets of design theory. We will briefly look at concept of space, formats and how elements come together in a space to form arrangements. We will discuss in detail and work with grid as a visual design tool for dividing space, to create arrangements.

We suggest you take a look at following courses first:

• **Designed Coursework in Visual Communication:**
An overview of basic graphic design assignments.
Check Link: Design Course on Designed Coursework in Visual Communication.

• **Visual Order:**
Discusses the concept of hierarchy between elements in a given space, and what happens when they gradually increase but the space remains same.
Check Link: Design Course on Visual Order.

• **Design Critics and Analytics:**
Experiencing and manipulating three variables of typography that is distance, scale and value through the context of family relationships.
Check Link: Design Course on Design Analysis and Critics.

Keywords: Basic design theory, grids in graphic design, page layout, history of grids.

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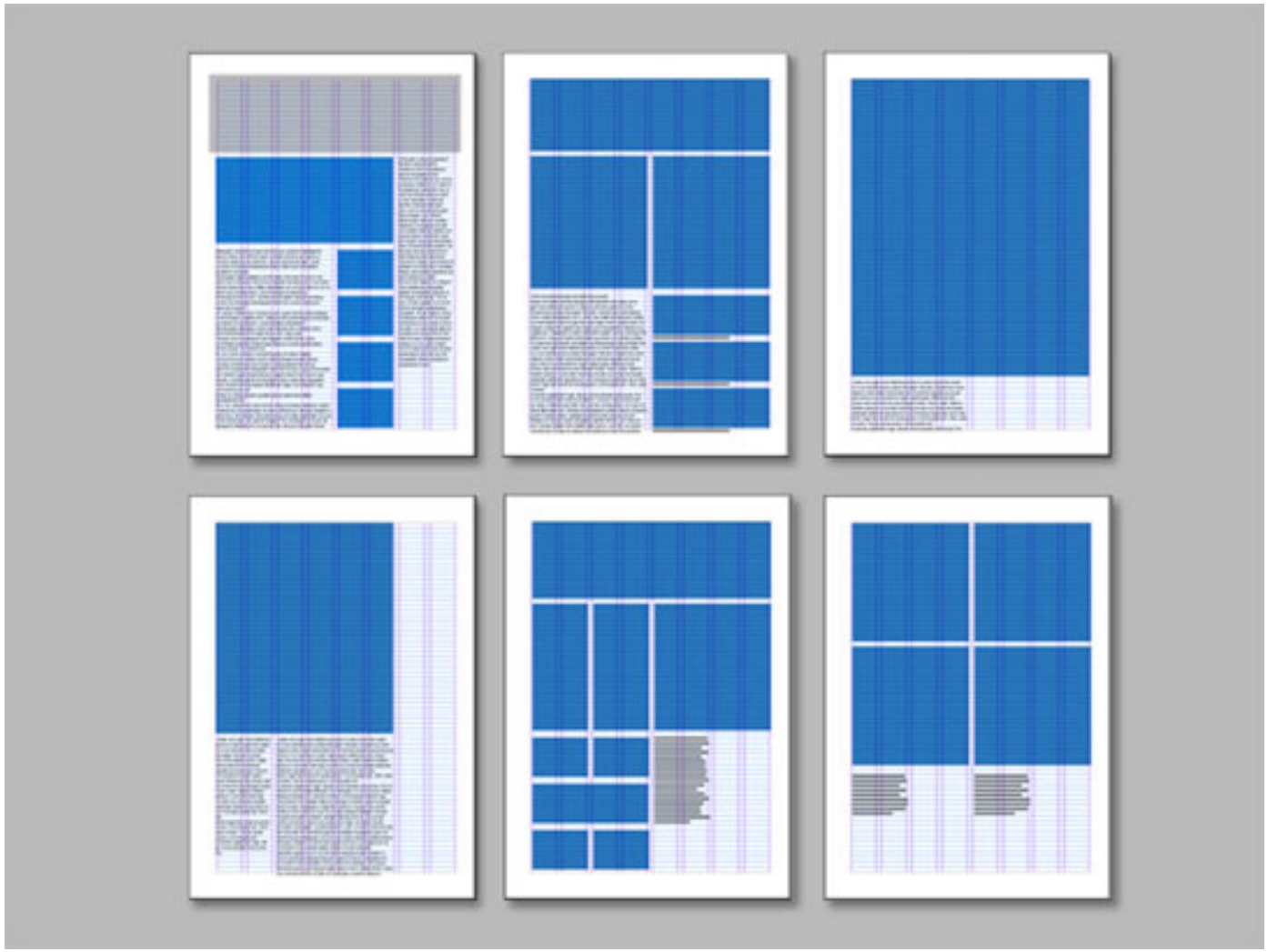

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What is Space

Task 1: Create a Scatter

Presentation

Sample Solution

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Task 1: Create a Scatter

Task 1:
• Duration: 2 hours from the start time
• Software: Adobe InDesign (none other)
• Objective: Understanding concepts of scatter, clutter and how to arrange elements.

Project files can be downloaded from the References and downloads link on the left.

We will provide 52 names of students. Your task is to create a scatter of these names, by arranging them in a limited space. Your solutions should be such that when they are printed, maximum time is taken to search a name. The name to be searched will be decided randomly.

• **What you should not do:**
- You cannot re-size the names
- You cannot overlap , flip or invert the names.
- You cannot alter the inter letter spacing.

• **What you could do:**
You can use colours and achieve a scatter such that it is difficult to find a name.

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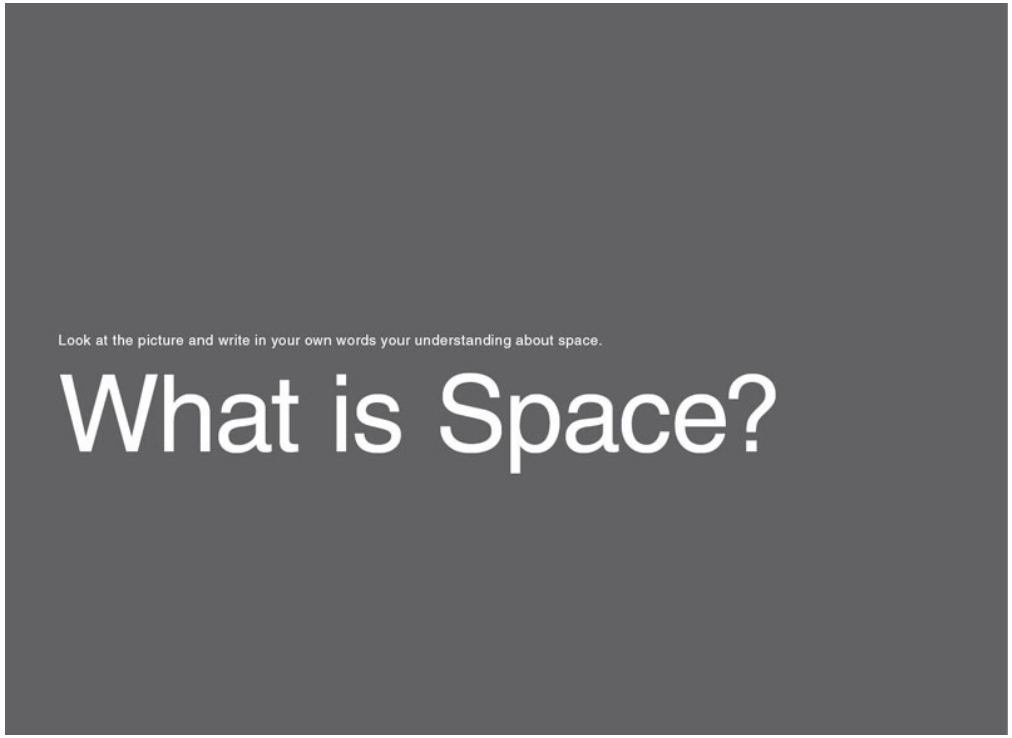
Presentation

Slide 1:
What is Space?



Discussion:
We experience the world around us in relation to the sky above us and the ground we are standing on. But how does this space translate onto a two dimensional surface? In this presentation we understand space and its attributes. We look at how a division of space becomes a pleasing composition. When can a composition of elements be called pleasing versus cluttered? What is a clutter or scatter? What other words can you think of for the same phenomenon? Do you find examples of clutter in your environment? What are those? Clutter, means lack of order. But what is order? To create clutter, the elements should be arranged such that they do not have any order, that is they are haphazard.

- **How to achieve order?**

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We can understand visual relationship between elements by understanding how visual perception works in humans. Reading about Gestalt laws of perception would help. These laws are:
- Law of similarity
- Law of proximity
- Law of common fate
- Law of continuity
- Law of closure
- Law of Pragnanz

When arrangement of two or more elements is based on principles mentioned above they are said to form a group and have an order. More number of visual relationships shared between elements means better the chance of them forming a group and avoiding clutter.
Let us look at the presentation below to understand what space means.

Slide 2:
Look at the next two pictures and write about your understanding of the word space.

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Slide 3:

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Slide 4:

Defining Space
To begin with
space is infinte.
Metaphorically:
Space stands for void,
emptiness, peace, purity,
honesty, etc.
Space is the given area
where designers try to solve
our problems.
Space is a given environment
(of any shape and size) within which
we can arrange various elements.
Space is the empty or an
open area between, around above,
below or within object.
Space does not have boundaries.
Boundary is notional. To define space is
to mark its boundary, to enclose it.
Space is everything around us,
it is a concept

To begin with space is infinite. Metaphorically: Space stands for void, emptiness, peace, purity, honesty, etc. Space is the area where designers try to solve their problems. Space is a given environment of any shape and size within which we can arrange several elements. Space is the empty or an open area between, around, above, below or within an object. Space does not have boundaries. Boundary is notional. To define space is to mark its boundary, to enclose it. Space is everything around us, it is a concept.

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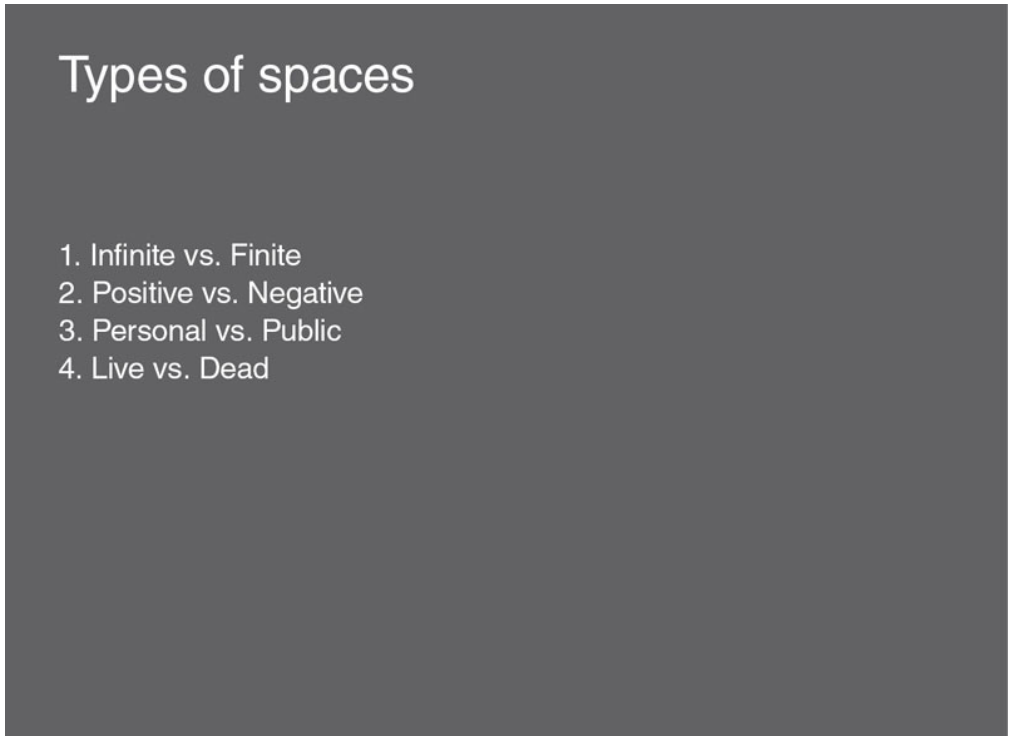

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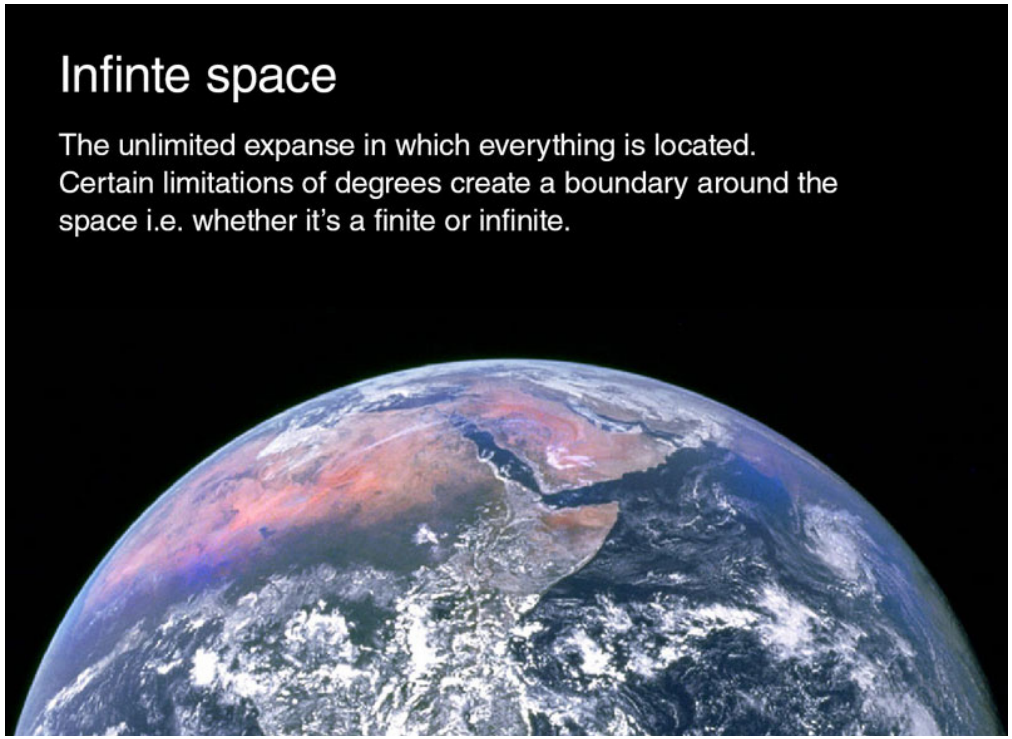
Infinte space
The unlimited expanse in which everything is located.
Certain limitations of degrees create a boundary around the
space i.e. whether it's a finite or infinite.

The unlimited expanse in which everything is located. Certain limitations of degrees create a boundary around the space i.e. whether it's finite or infinite.

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Slide 7:

Finite space
Any space when gets enclosed by contours
becomes finite. The contours can be visible or invisible
The contour is what defines the space and gives it a shape

Any space when it gets enclosed by contours becomes finite. The contours can be visible or invisible. Contour defines the space and gives it a shape.

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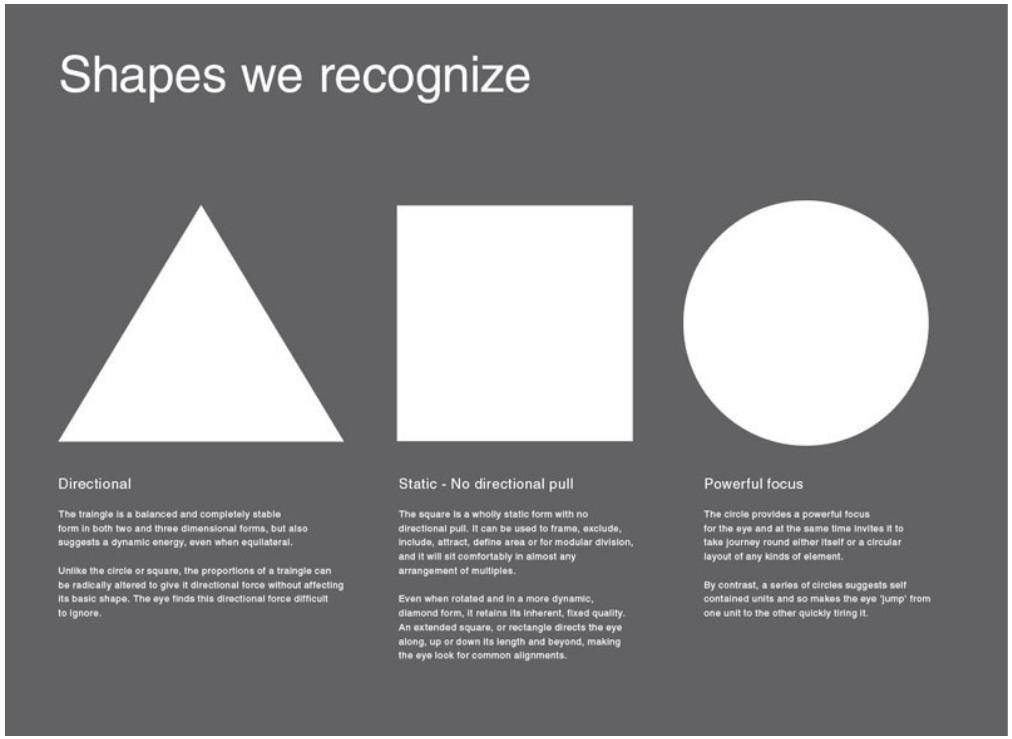
Shapes we recognize
Directional
The traingle is a balanced and completely stable form in both two and three dimensional forms, but also suggests a dynamic energy, even when equilateral.
Unlike the circle or square, the proportions of a traingle can be radically altered to give it directional force without affecting its basic shape. The eye finds this directional force difficult to ignore.
Static - No directional pull
The square is a wholly static form with no directional pull. It can be used to frame, exclude, include, attract, define area or for modular division, and it will sit comfortably in almost any arrangement of multiples.
Even when rotated and in a more dynamic, diamond form, it retains its inherent, fixed quality. An extended square, or rectangle directs the eye along, up or down its length and beyond, making the eye look for common alignments.
Powerful focus
The circle provides a powerful focus for the eye and at the same time invites it to take journey round either itself or a circular layout of any kinds of element.
By contrast, a series of circles suggests self contained units and so makes the eye 'jump' from one unit to the other quickly tiring it.

Directional:
The triangle is a balanced and completely stable form in both two and three dimensional forms, but also suggests a dynamic energy, even when equilateral. Unlike the circle or square, the proportions of a triangle can be radically altered to give it directional force without affecting its basic shape. The eye finds this directional force difficult to ignore.

Static- No Directional Pull:
The square is a wholly static form with no directional pull. It can be used to frame, exclude, include, attract, define area or for modular division, and it will sit comfortably in almost any arrangement of multiples. Even when rotated and in a more dynamic, diamond form, it retains its inherent, fixed quality. An extended square or rectangle directs the eye along, up or down its length and beyond, making the eye look for common alignments.

Powerful Focus:
The circle provides a powerful focus for the eye and at the same time invites it to take journey round either itself

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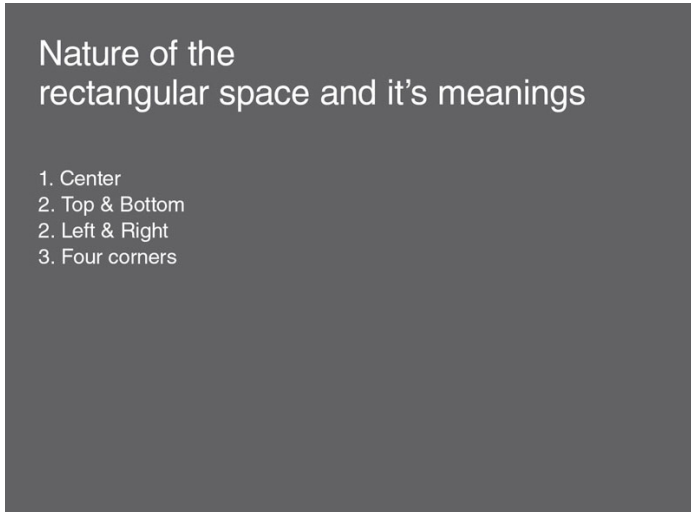

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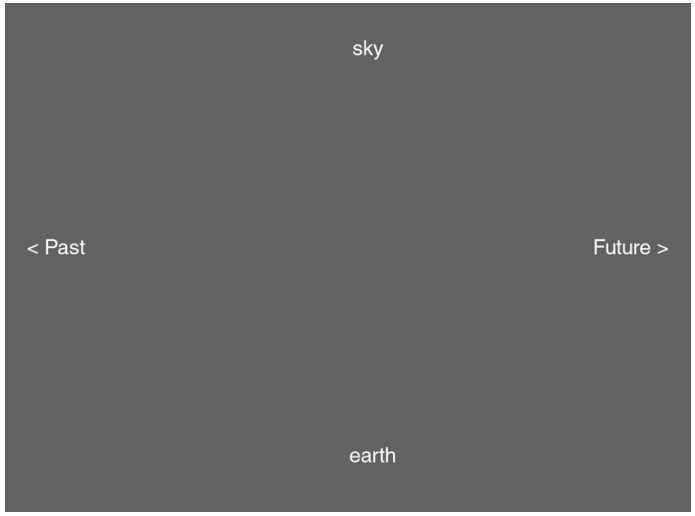
Slide 11:



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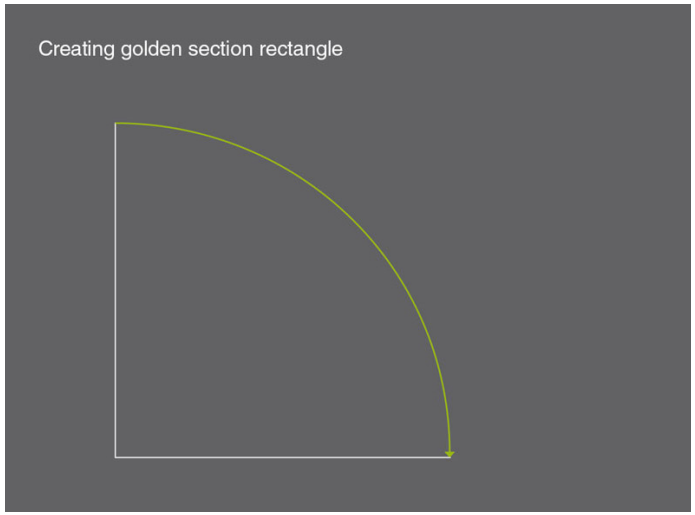

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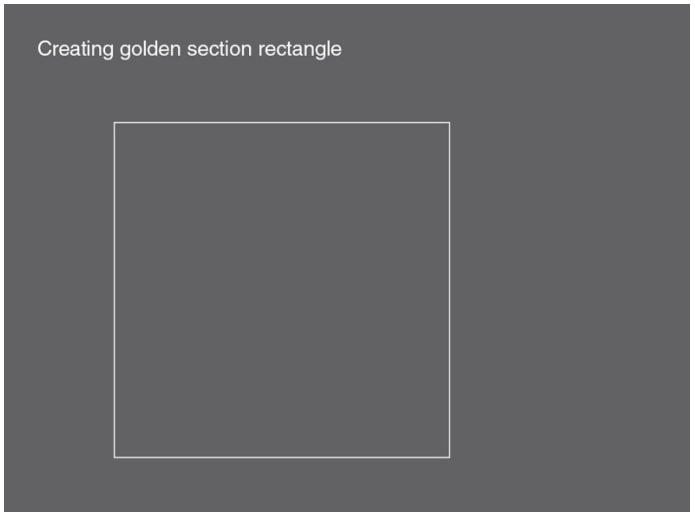

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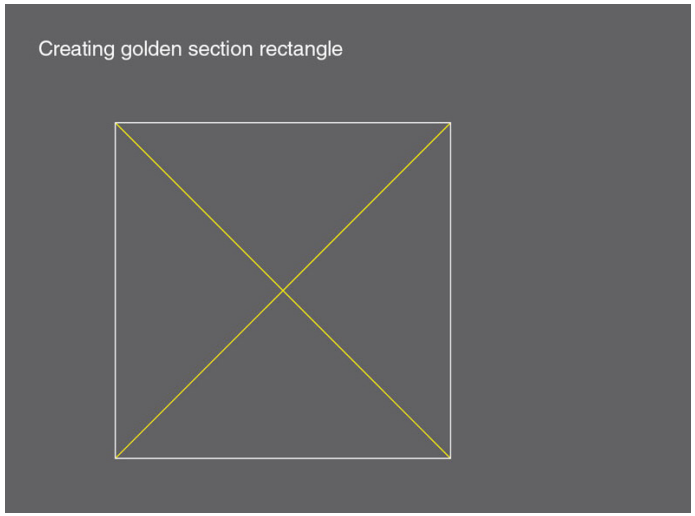

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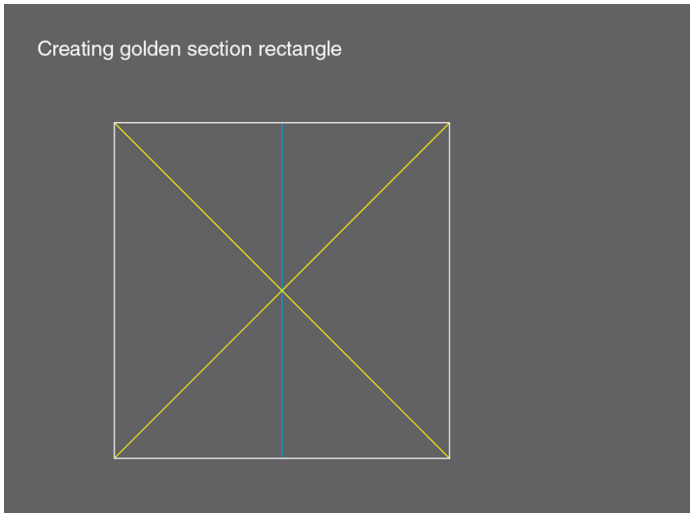

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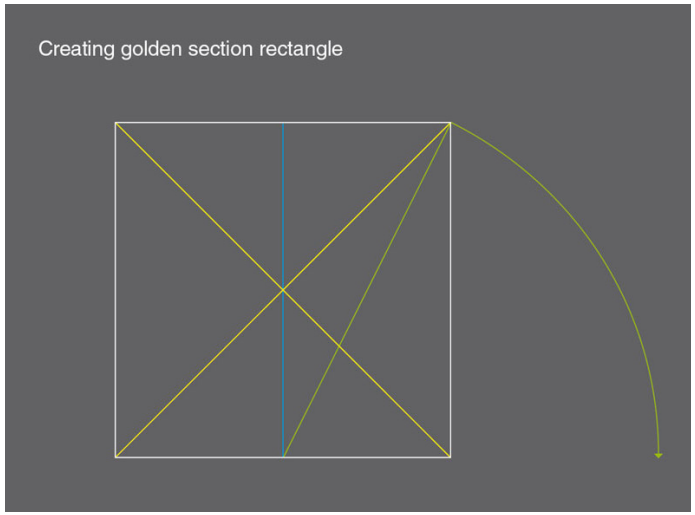

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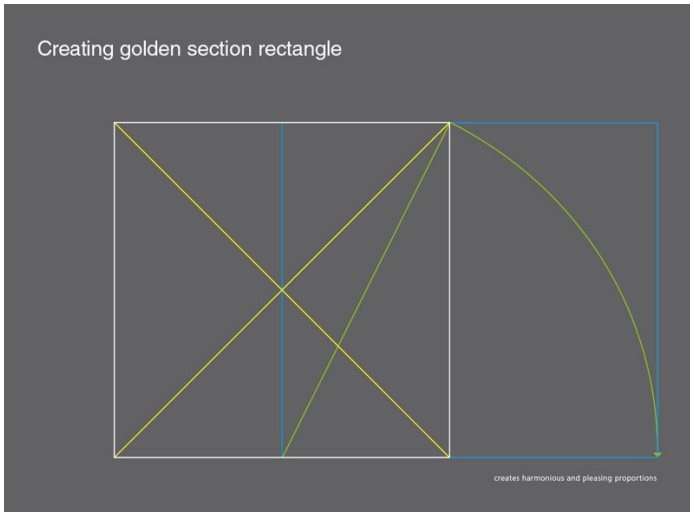

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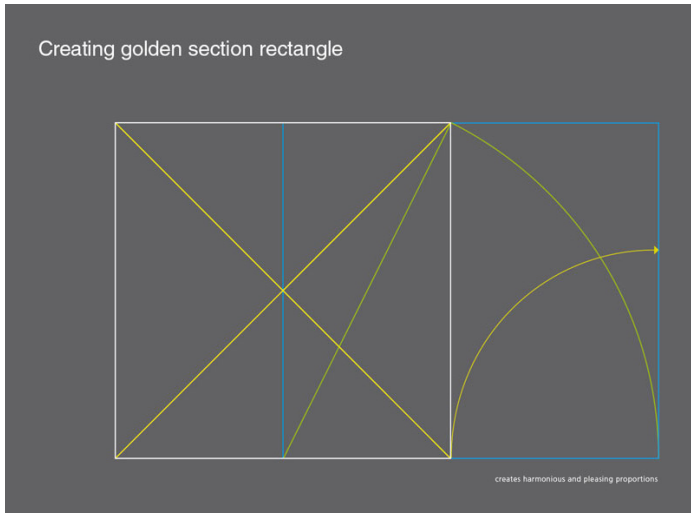

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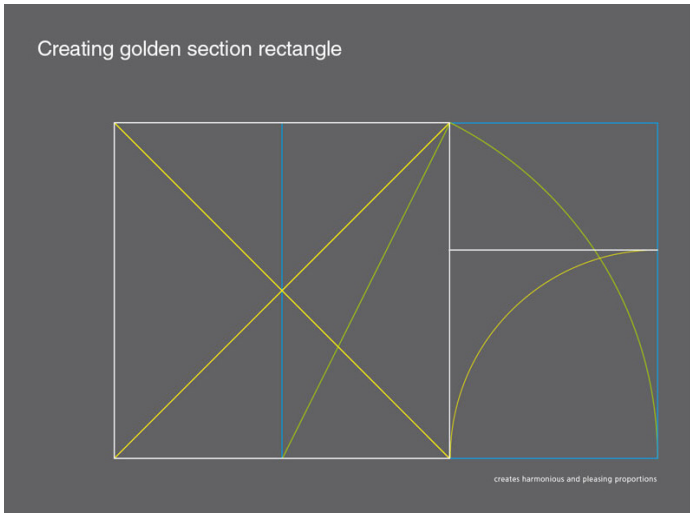

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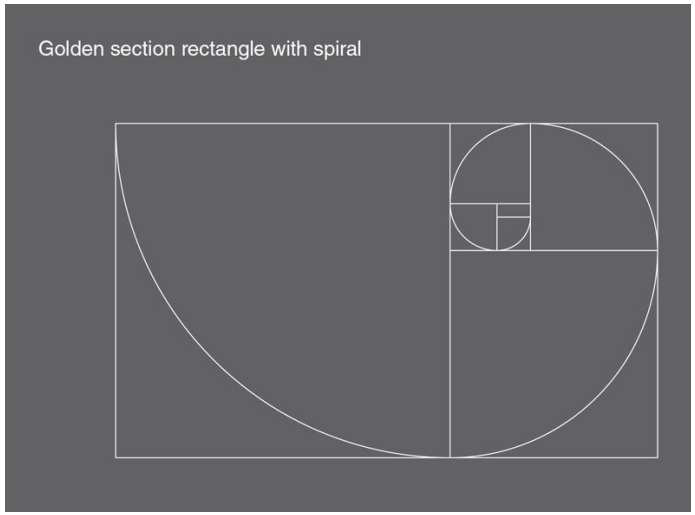

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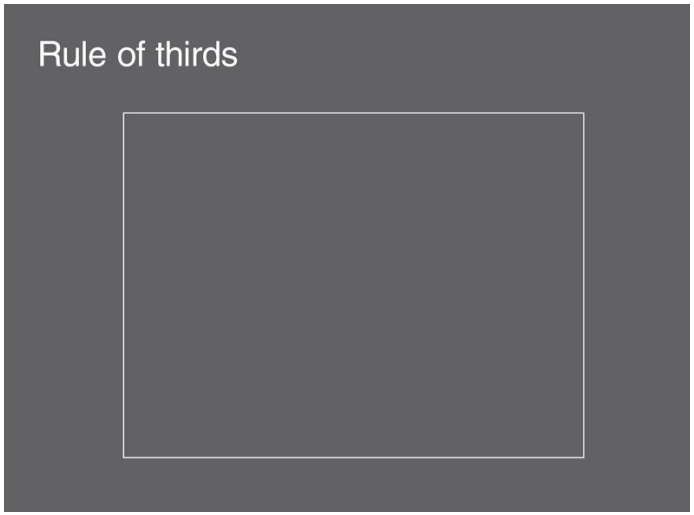

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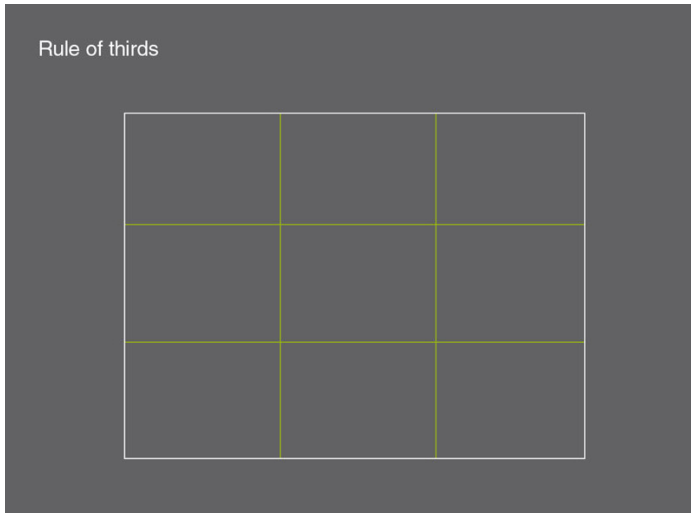

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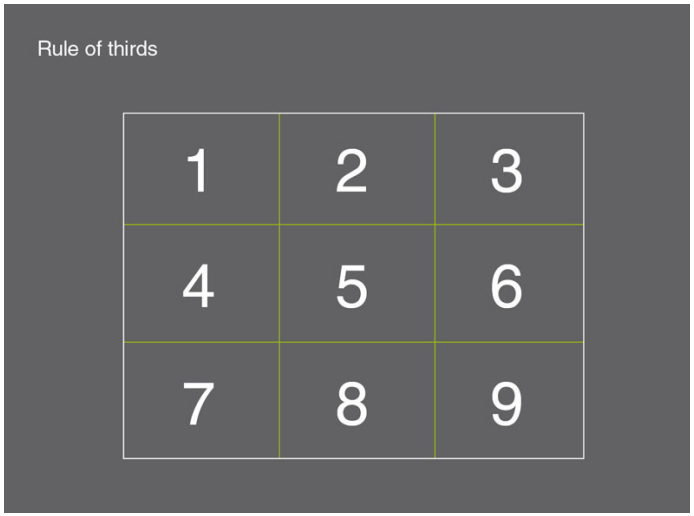

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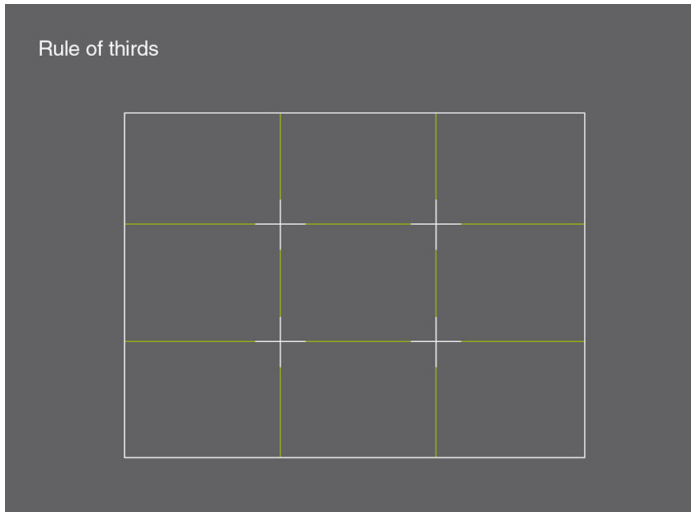

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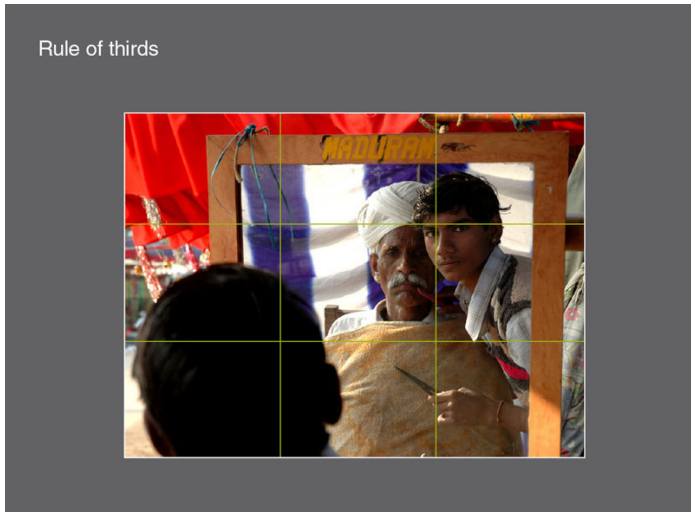

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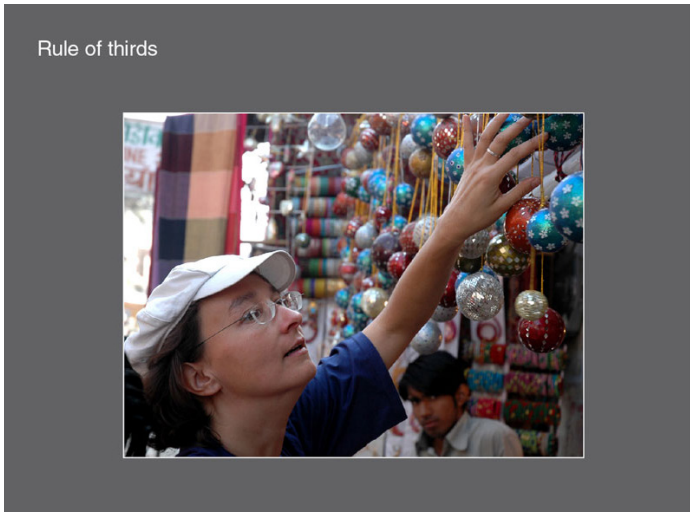
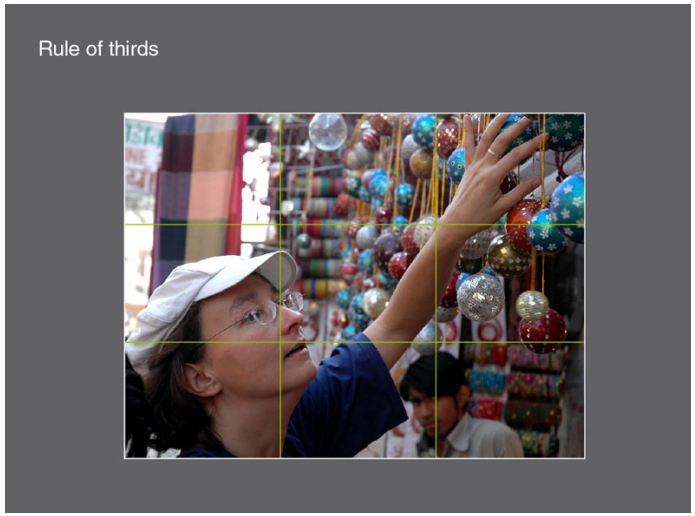


Slide 31:



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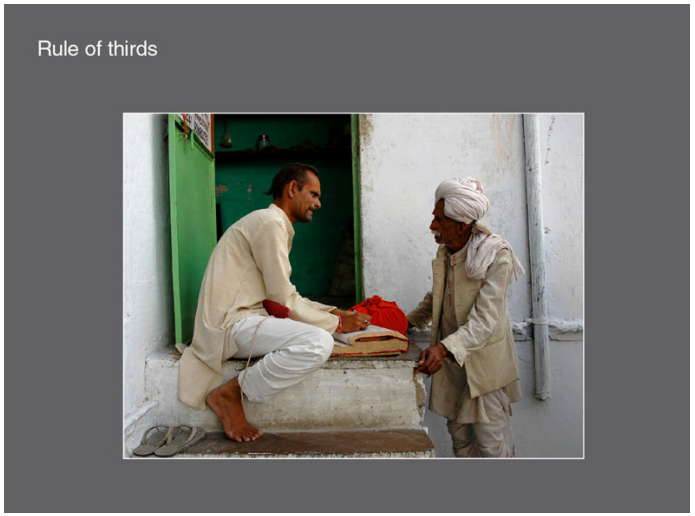

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Visual Design Primer - The Grid

Explore. Experience. Understand

by
Prof. Mandar Rane
IDC, IIT Bombay

Source:
https://www.dsource.in/course/visual-design-primer-grid/what-space/presentation

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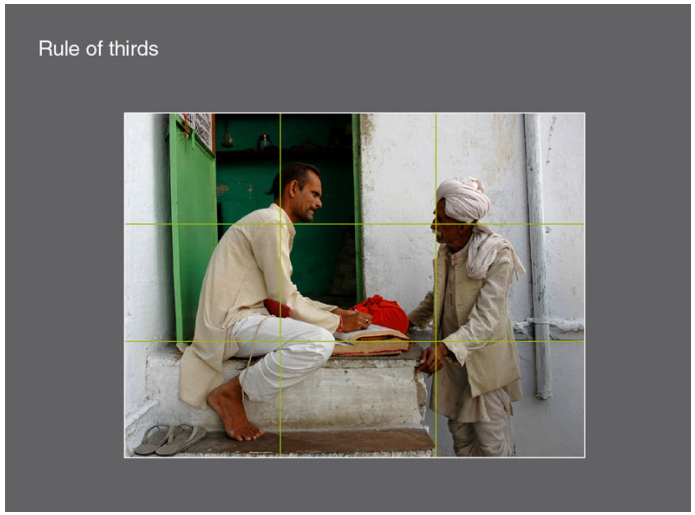
Slide 33:



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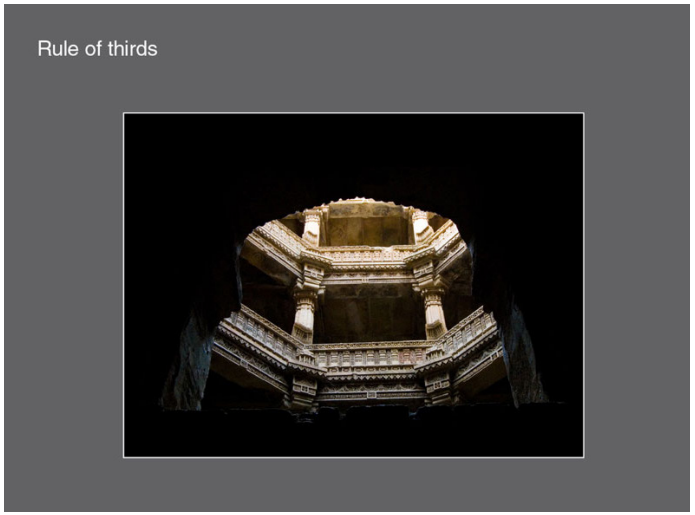

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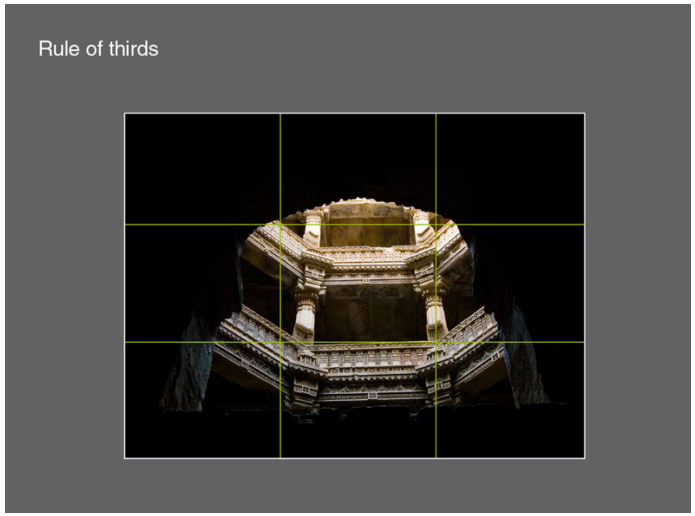

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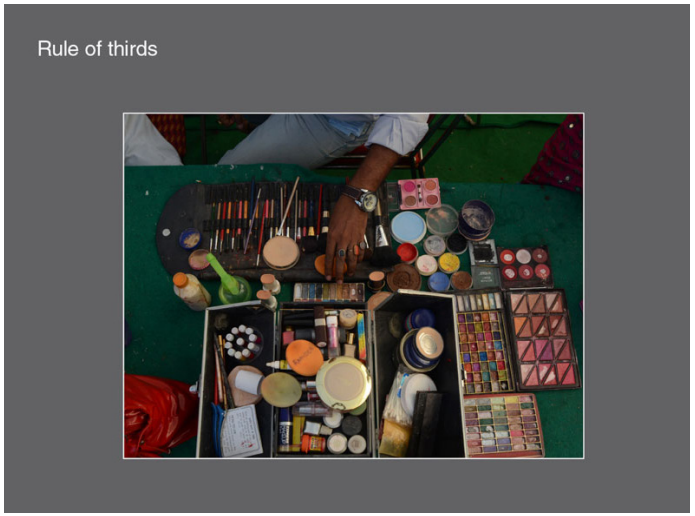

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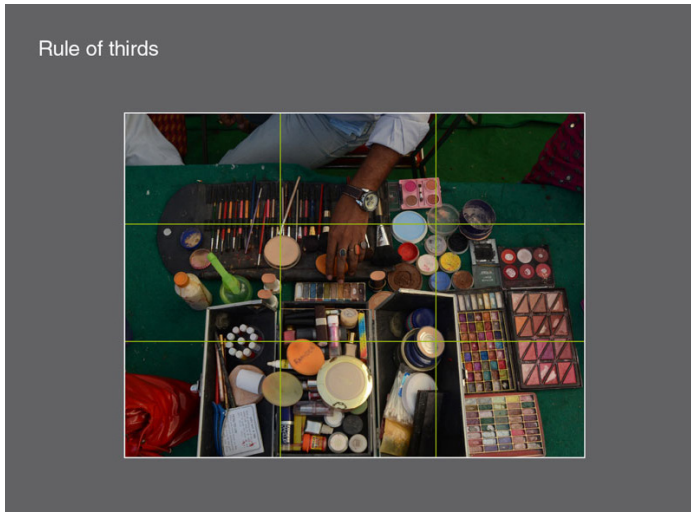

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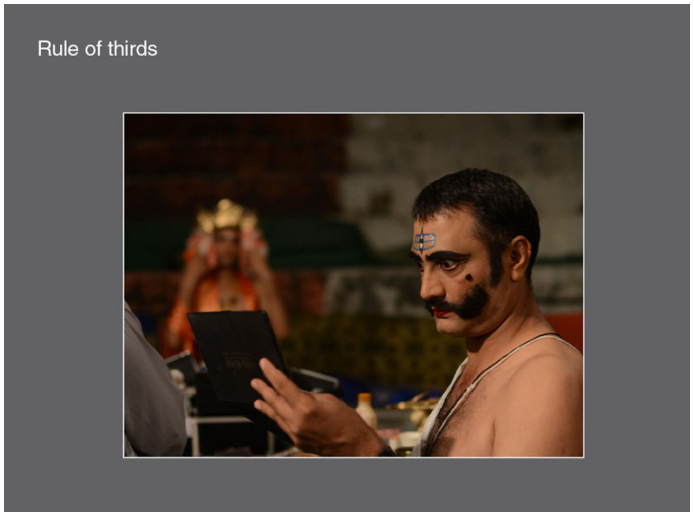

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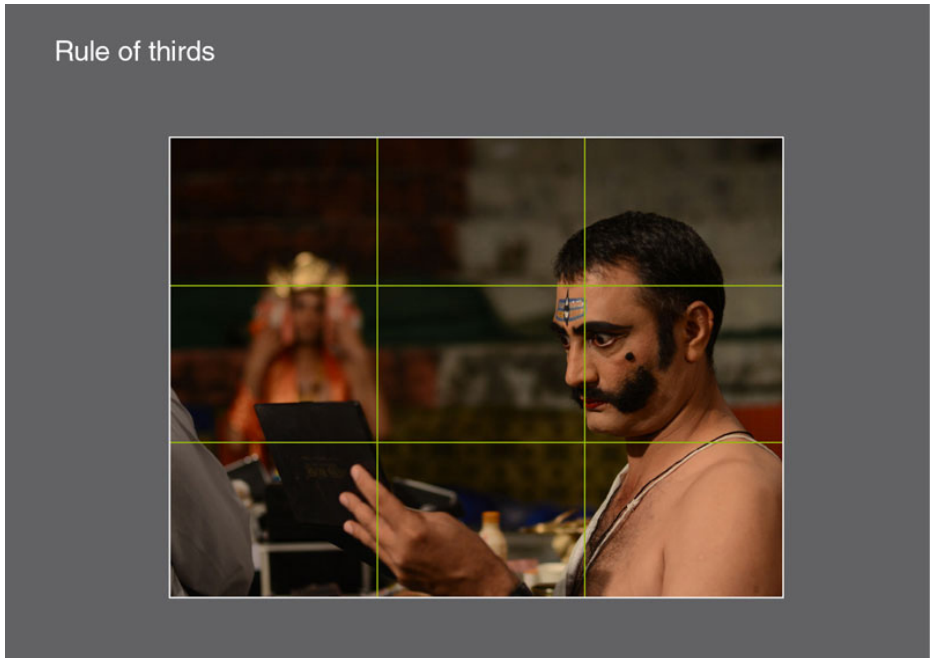

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Conclusion:
In this presentation we looked at the abstract concept of space and its attributes. We understood how golden mean is derived. The idea of golden mean or golden rectangle is at the heart of this discussion as it demystifies everything from ideal margins to international standard paper sizes (such as A3, A4). It is especially critical when understood in relation to formats in printed communication.

• **What is a format?**
Everything we see is experienced in relation to its external limits. If we could not relate visual signals to a format- in other words, to a surface, a space, or a limitation in time- our brain would not be able to interpret any of these impressions.
(From the boob Visual grammar by Christian Leborg)

In the next section we look at space as experienced in form of a single page.

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Sample Solution

Radhakrishna Samad Vanarse Puja Sanjay
Shivam SharmaNitinShukla Ameya M
Kumar Sudeepta
Meera Devrahi SinghRahul Bhagade Shishir Sanjay Nitin Kumar Kapuganti
B.KarthikaPrandeep Gyan Vir Mohammed Zaid Mohammed Ali
Kalamdani Shruti GopalKale Mugdha Jayant MadhuriAidren Quental
Puneeth HegdeSuraj PrasadChavan Priyanka Gautam Lata
Guru Charan Murmu Gandas Priya Aurn
Dumna AnvesiVishal PatwaChandni Kabra Hussainy Murtuza Ali Hatim Ali
Nabarun BhowmickMs. Shah Ami HarishkumarKanika Jolly Namita Maheshwari
Krishand R.K Snigdha Banerjee Johnson MinzM.Aravindan Abhinav Kumar
Nandkarni Namrata ChandrakantNishant KambojShitij Sood
Jain Neha Rajesh Kulkarni Neha Ashok Pranisha Shrestha
Naveen I.R Richa GuptaSherin .V.K Onkar Dhanraj WaghmareA . Jyothirmai
Anaroop KerkettaJadhav Shubhangi DashrathKarunaCibi Chakravarth
Narendra SinghArun PrabhakarHalarnkar Rumin RukmangatZia-Ul-Haque
Seyed Mohsen MirmotahariDebopam Das
Praveen Jude Brown Rohit Soni
R.Jaikumar Anshumali BaruahRahul Sharma
Chhapekar Hemant Hanumant Gaurav Ashok Borse
Sample solution by Moshen

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Space as a Page

Tasks - Create a Composition

Presentation

Sample Solution

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Tasks - Create a Composition

The challenge- Create a composition:
• Duration: No time constraints. Emphasis is on number of explorations than time taken.
• Software: Adobe InDesign (none other)
• Objective: Understanding arrangements with respect to a given space and an increasing number of elements.

• Project files:
You will need passport sized photographs (soft copy/ digital), names, phone numbers and postal addresses of 20 friends (including your own) as well as the address of your institute for this task. Have these ready in a folder before you start this task. You may work in the Task 2 source file provided in the References and downloads section.

• Instruction:
Work in the white box provided in the file. That is the space within which you will create your compositions.

Tasks: Discussion:
Before you start creating the composition, give a thought to which position is appropriate to place the photograph and why? During your explorations, do some compositions appear balanced while others floating? Does the position of elements in a given space affect the meaning of the composition? Perhaps space is not merely a void and has meaning.

Task 2A:
Create a composition in the given space, by using your photograph, your name, phone number, address as well as your institute address.

Task 2B:
Add another page to the InDesign file, this time along with your details include details of your best friend. This page will have two friends.

Task 2C:
Now compose photograph, name, phone number, address as well as institute address of 5 friends (you and 4 others) in the same space. Thus the space remains same but the number of friends increases.

Task 2D:
Create a composition with details of 10 friends (you and 9 more).

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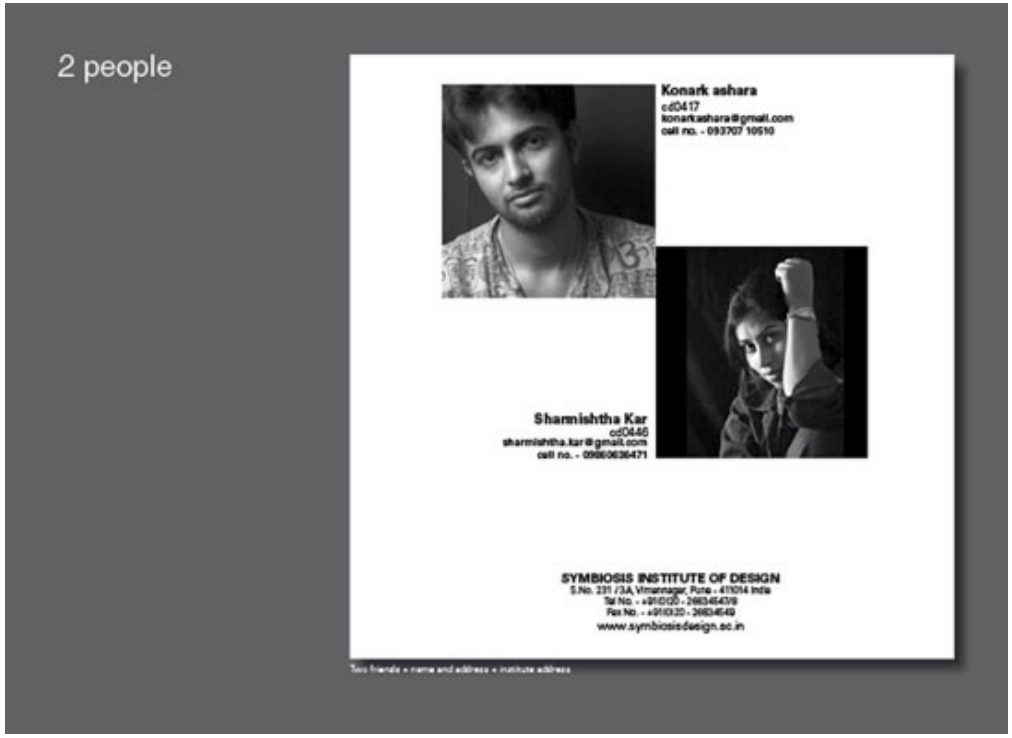
Task 2E:
Create a composition with details of 20 friends.
- Can you go further? How many friends can you possibly include in that given (fixed, cannot increase) space? We say you can include 30 friends in the same space. Are you up for the challenge?



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Presentation

Slide 1:

Discussion:
Did you use a strategy to arrange elements such as name, phone number, photograph, address, institute address? Initially when number of friends is less, one can get away without the need to plan the available space. But as the number of friends increases, but the space available remains constant and gets divided between more elements. We realise that we will have to plan the space such that all friends and their details can be accommodated. The crux of these exercises is dividing and planning of the space.

Now that you have attempted creating compositions on a page, let us look at how space on a single page gets divided. We will also look at the principle of golden rectangle is used to obtain type area for classical books such as the Bible.

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Slide 2:

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Slide 3: What is a margin?

The margin helps to define where the type area begins and ends.
It is the empty space around the type area.

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Slide 4:

Technical reason for having a margin is so that text does not get chopped.

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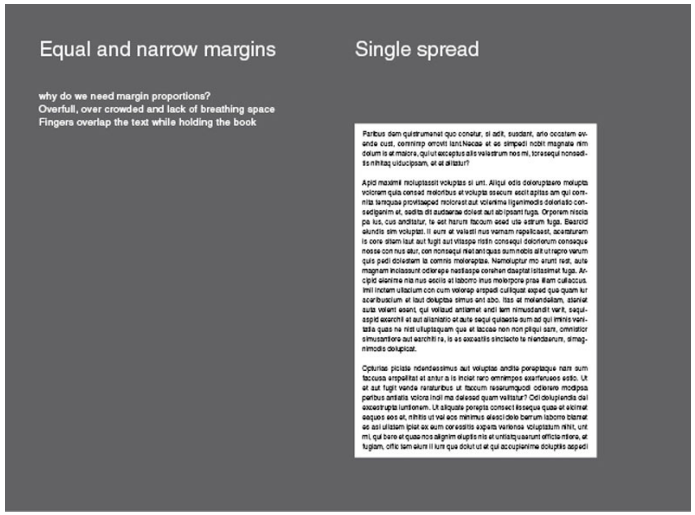
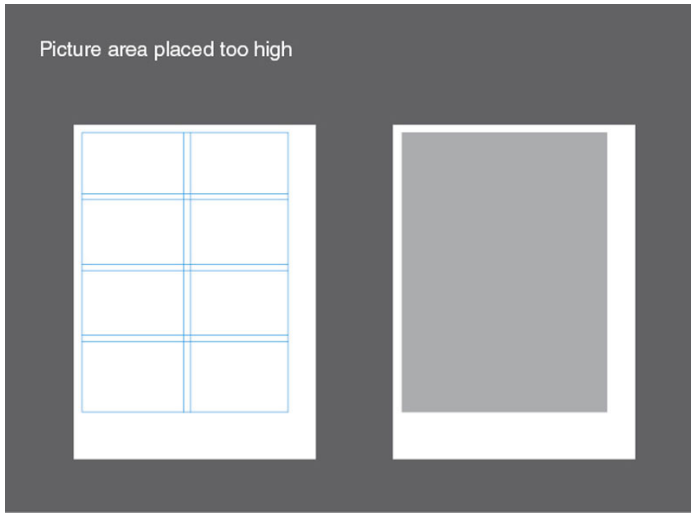
Slide 5:

Slide 6:


Equal and narrow margins
why do we need margin proportions?
Overfull, over crowded and lack of breathing space
Fingers overlap the text while holding the book
Single spread

Slide 7:



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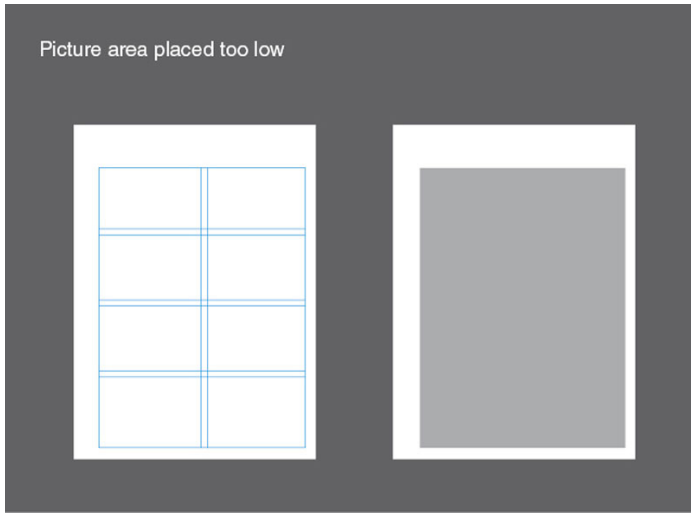

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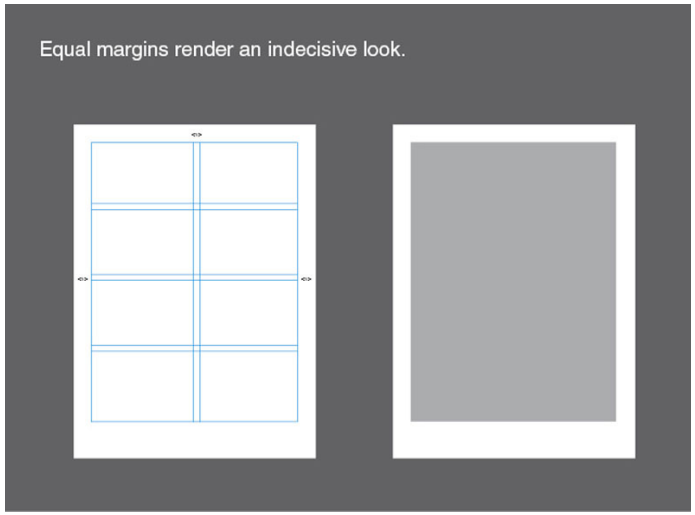

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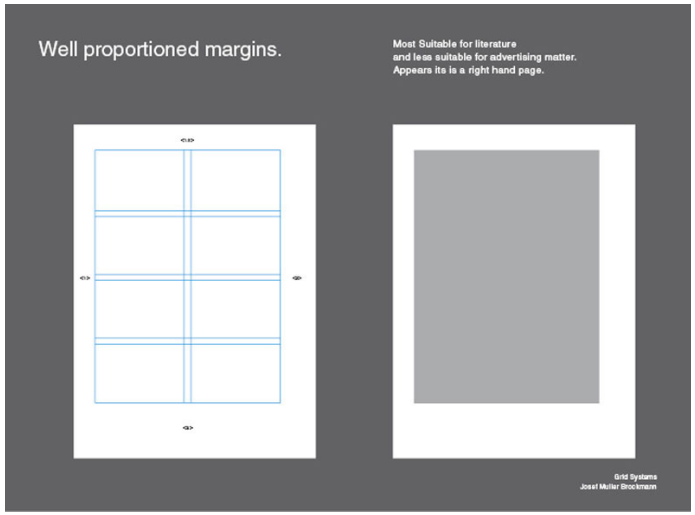
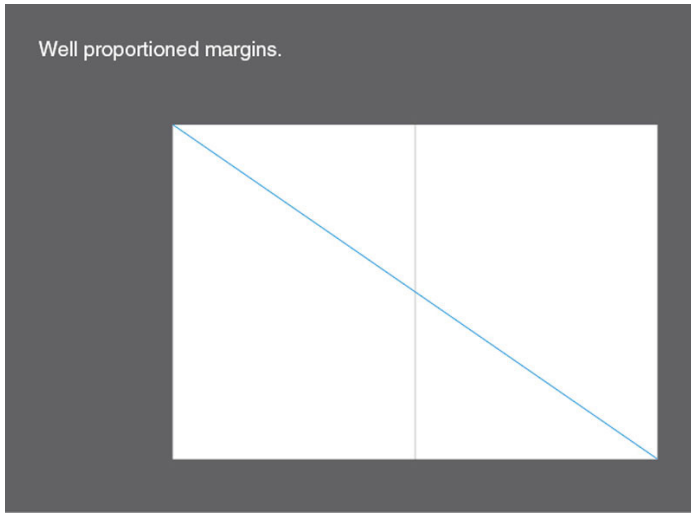

Well proportioned margins.
Most Suitable for literature
and less suitable for advertising matter.
Appears its is a right hand page.
Grid Systems
Josef Muller Brockmann

Slide 11:

Slide 12:



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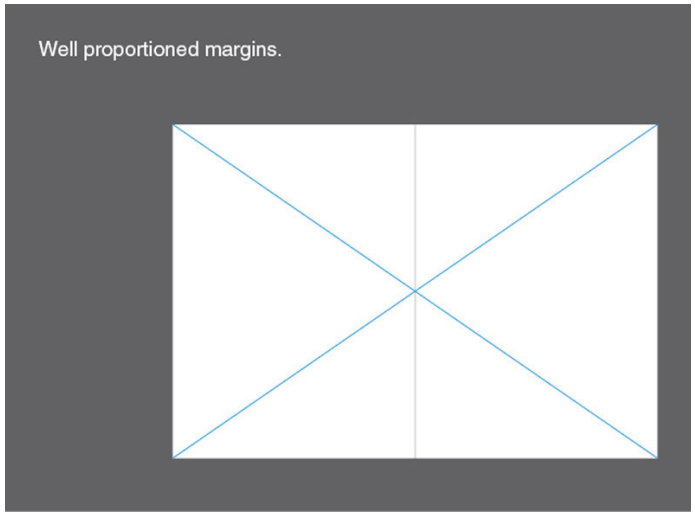

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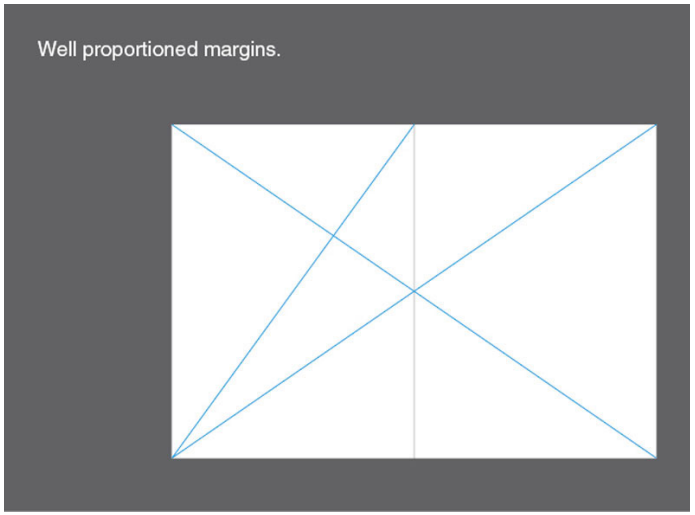

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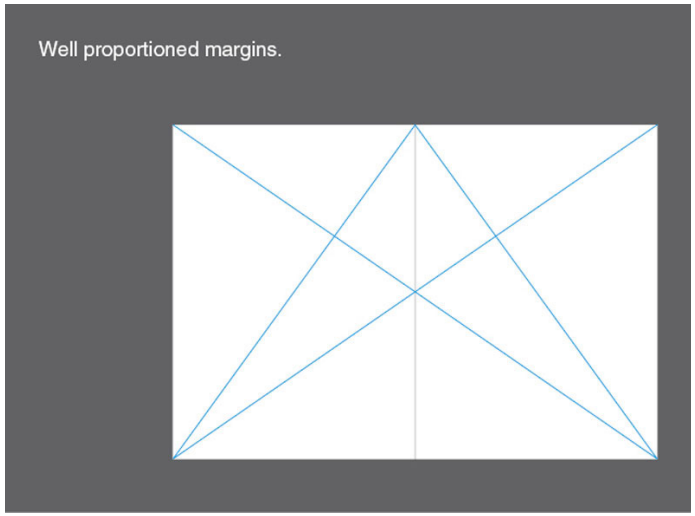

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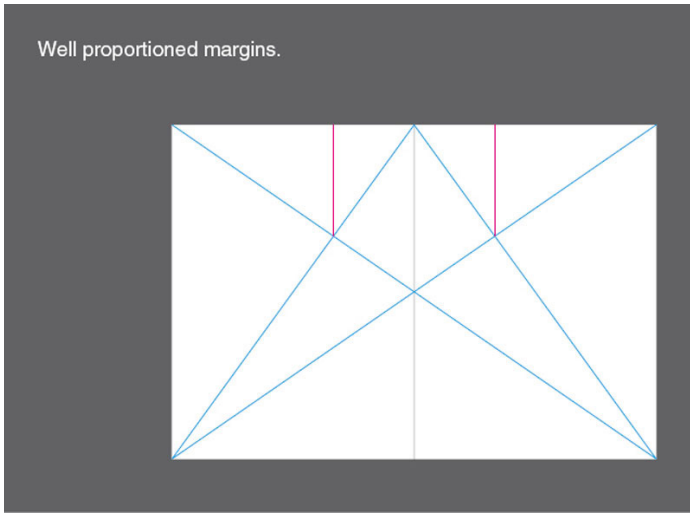

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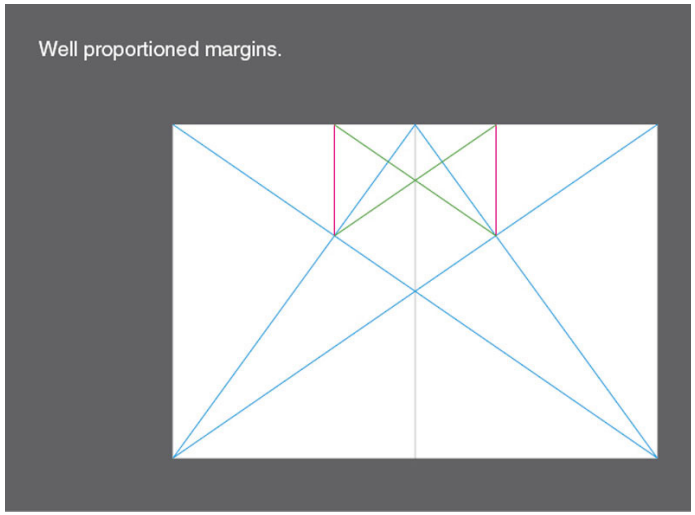

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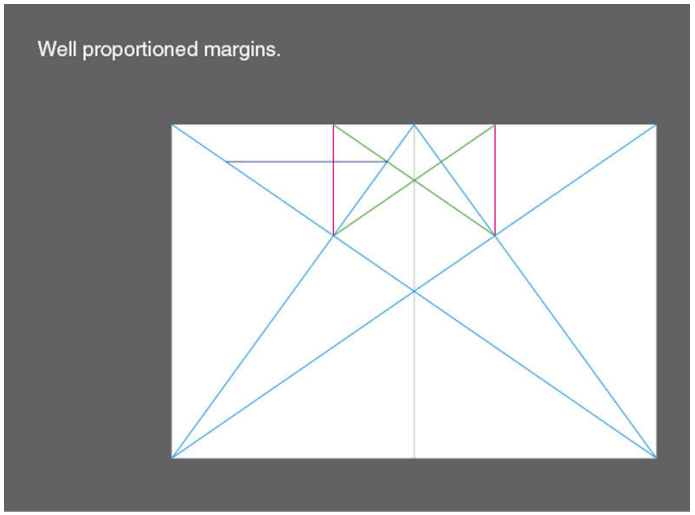

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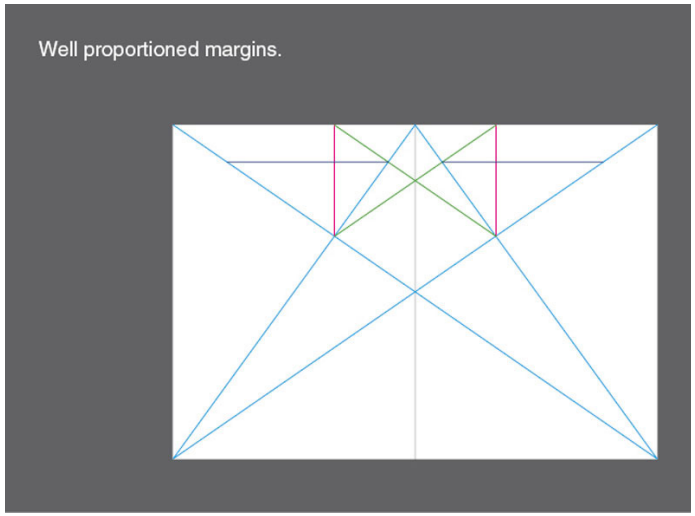

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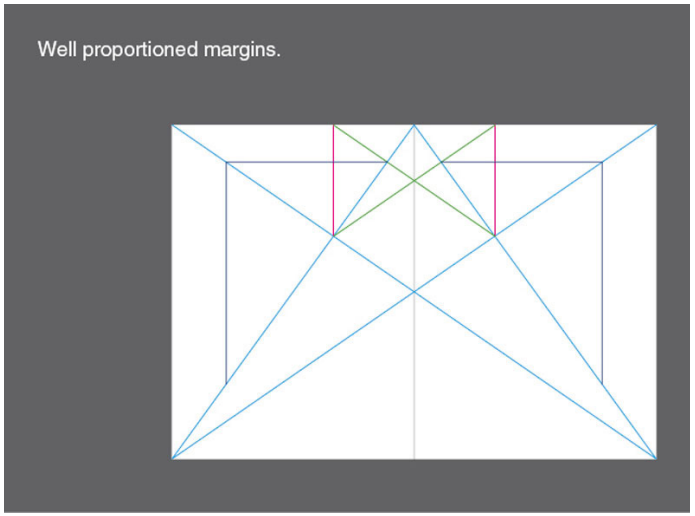

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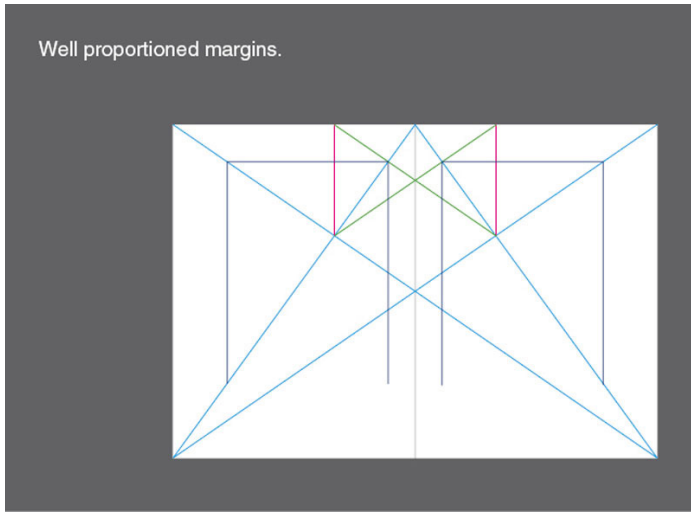

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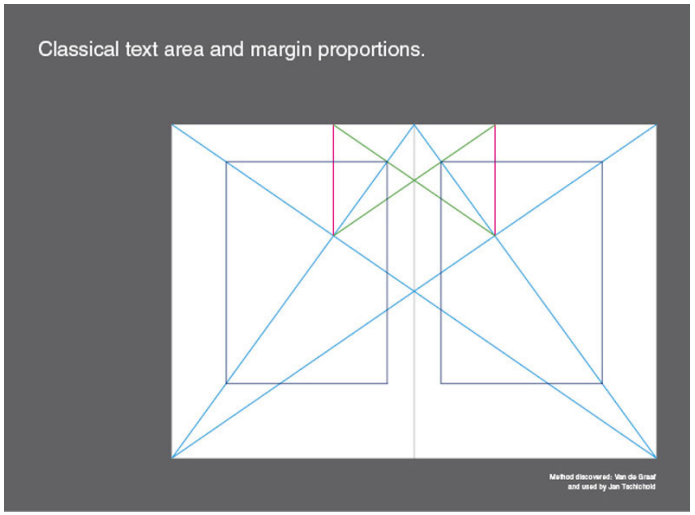

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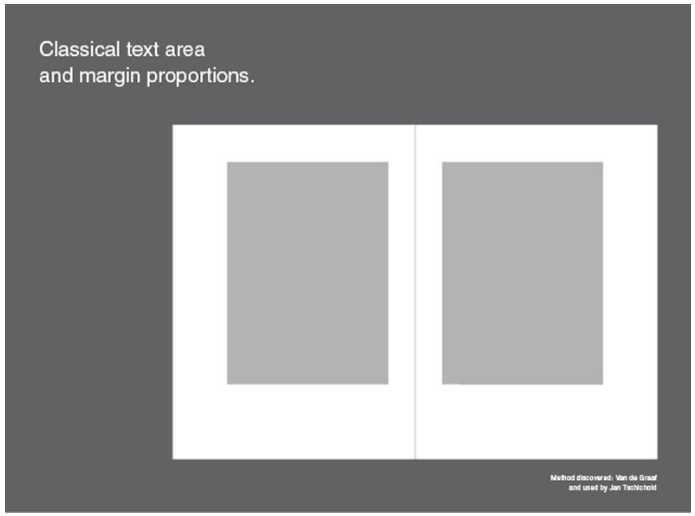

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Slide 25:

Creating emphasis in text

Slide 26:

Art mirae in

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Design Course

Visual Design Primer - The Grid

Explore. Experience. Understand

by

Prof. Mandar Rane
IDC, IIT Bombay

Source:
https://www.dsource.in/course/visual-design-primer-grid/space-page/presentation

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Slide 29:

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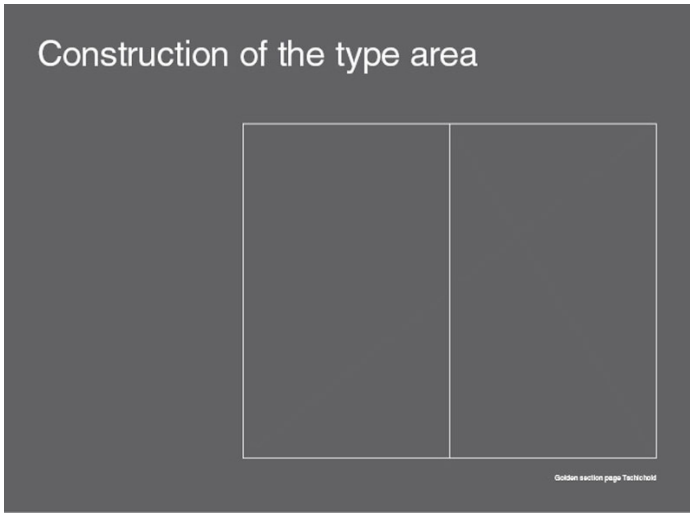

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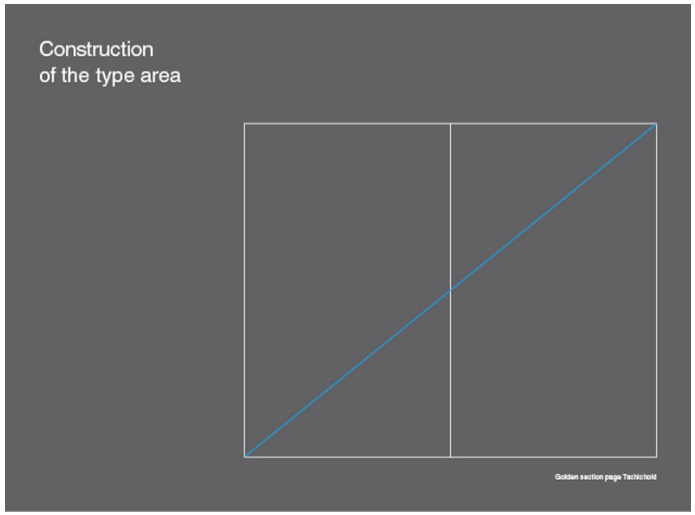

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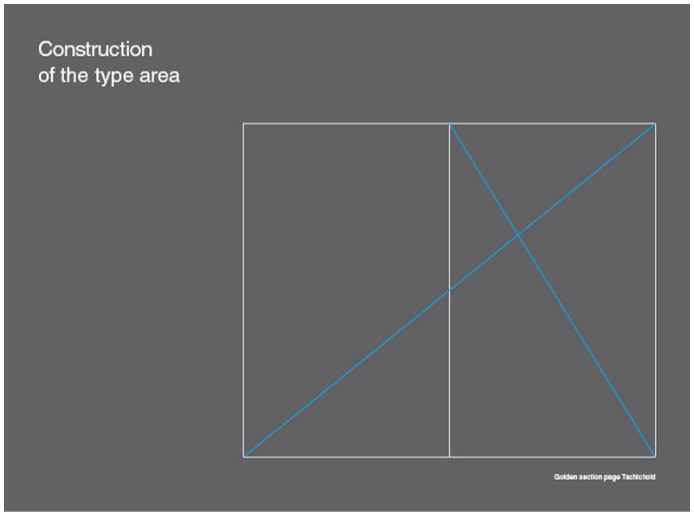
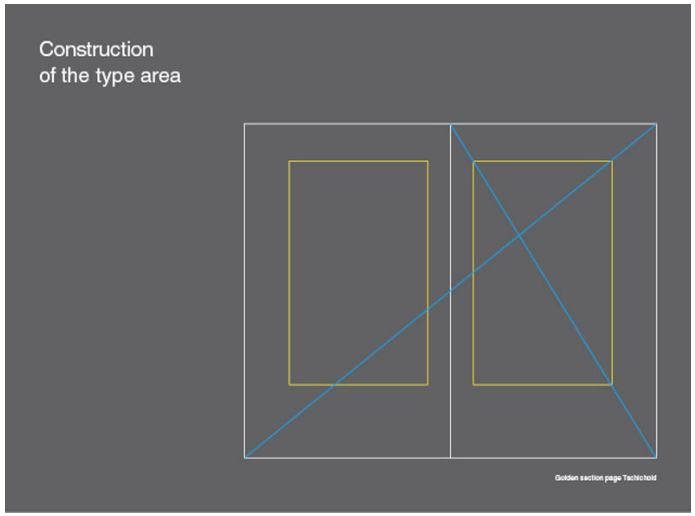


Slide 35:



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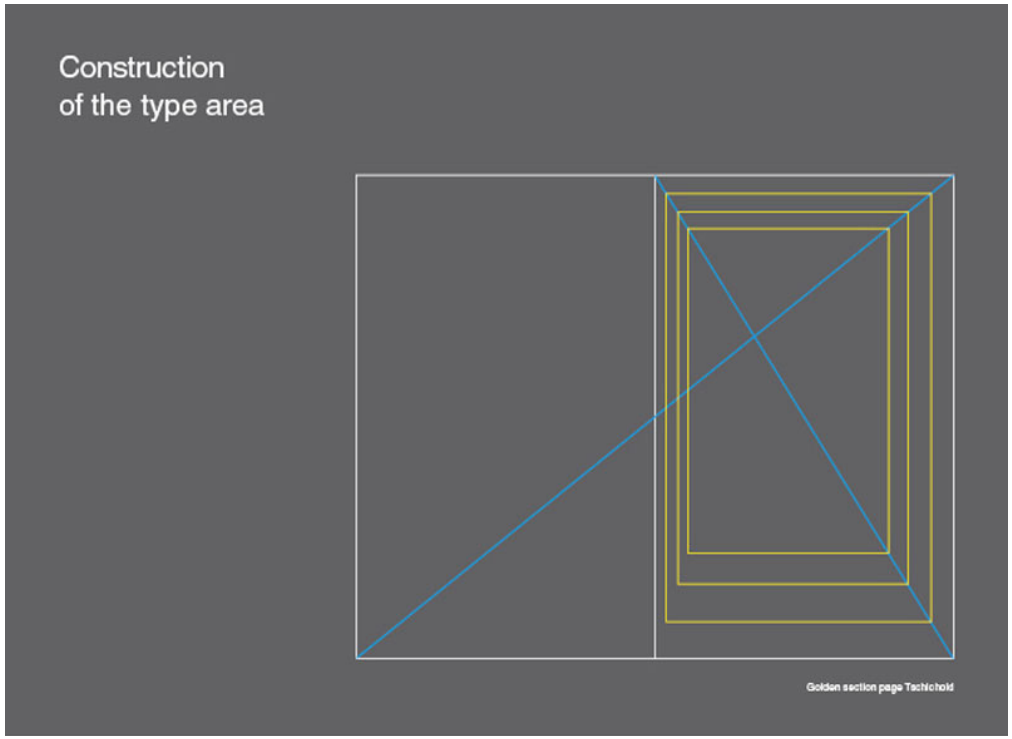
Slide 36:



The yellow rectangle indicates possible margins. The area enclosed within the Yellow rectangle is type area.

Conclusion:
In this presentation we looked at how margins and type area are determined in case of a single page. In the next section we will look at the same in the context of a book design project. A book has multiple pages and a system will be needed to develop a coherent design across pages. Grids will help us achieve that.

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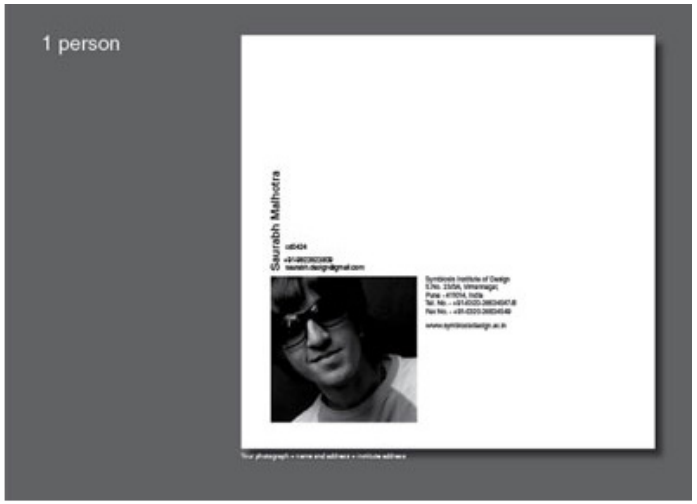
Sample Solution

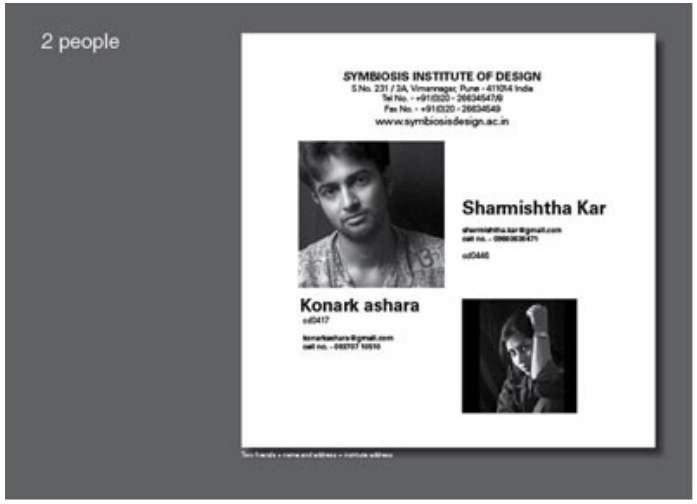
Cluttered layout (Wrong):

Cluttered layout (Wrong)

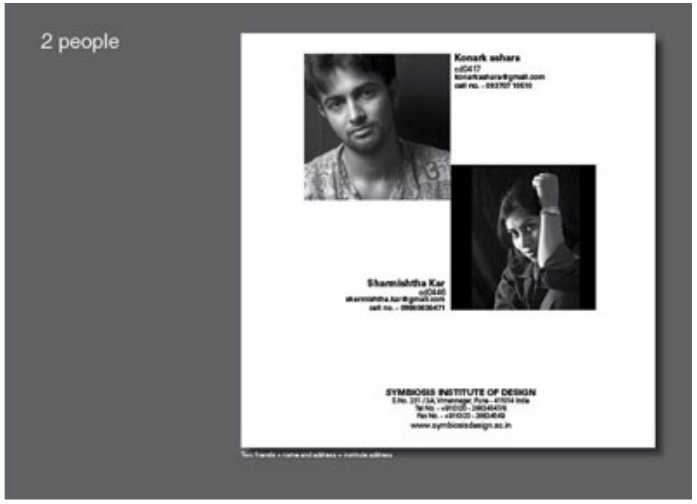
Better layout (Right Solution):



Better layout (Right Solution)



Cluttered layout (Wrong)



Better layout (Right Solution)

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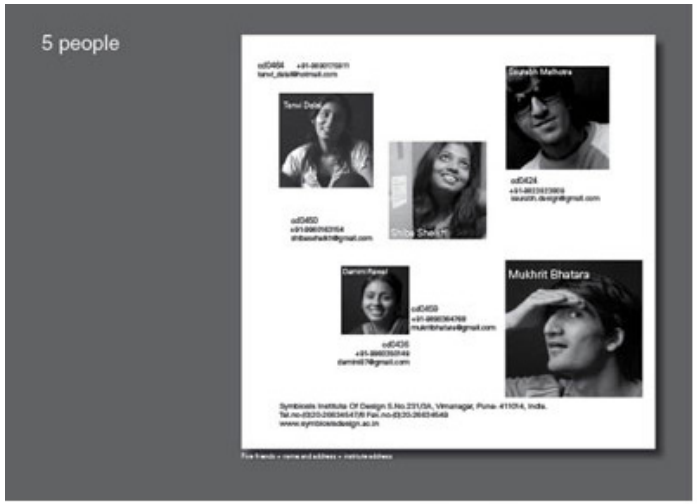
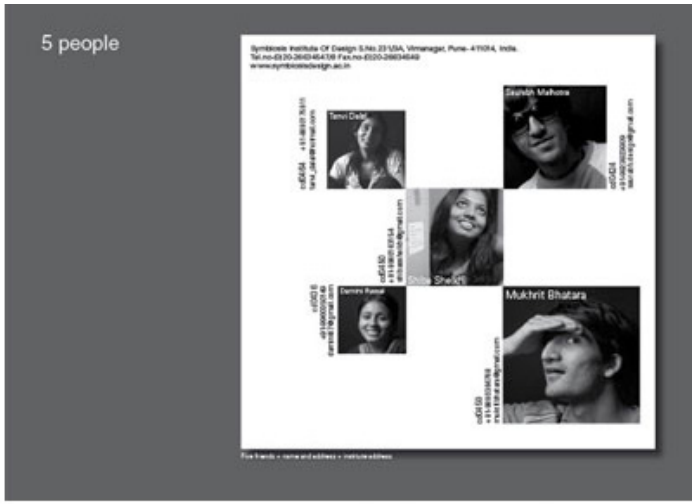


Cluttered layout (Wrong)



Better layout (Right Solution)

Cluttered layout (Wrong)

Better layout (Right Solution)

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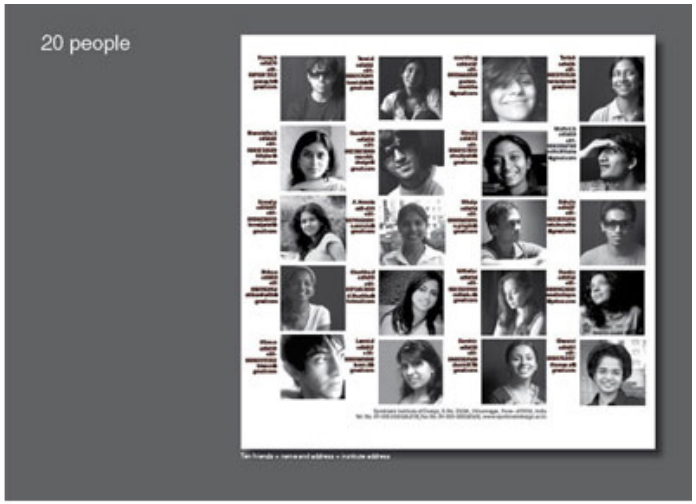
Cluttered layout (Wrong)



Better layout (Right Solution)

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Grids in Book Design

Task 3: Design a Grid for a Book

Presentation

Sample Solution and Process

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Task 3: Design a Grid for a Book

Design a grid system for an A4 sized book that is to include assignments.
- Below mentioned information should appear on a page whenever a new assignment is introduced.

• Software: Adobe InDesign (none other)
• Objective: Understanding how grids are created and used.
• Project files can be downloaded from the References and downloads link on the left.

Following text will be included on each page/ assignment in the book.

Evaluation Criteria:
Accuracy and neatness in execution
Devotion and diligence towards the work
Regularity and punctuality in attendance
Frequency and interaction with teachers
Presentation and documentation
Time management and punctuality in submission
Innovativeness in solutions

Mandar Rane
Industrial Design Centre,
Indian Institute of Technology Bombay
Powai, India

Course Details:
Corporate Identity Program | 312
Date: Wednesday 27th Aug, 2003
Time: 2.00 p.m. onwards
Credits: 10

(Course details as an element will be included on each page, but the course name and details themselves will vary.)

The book will be set as an 8 pager InDesign, facing pages document. Find the source file in the project files folder. How will you arrange elements in the given space and dimensions? Content for each assignment will vary and hence provisions have to be made for body text (the assignment itself), images, notes, references and miscellane-

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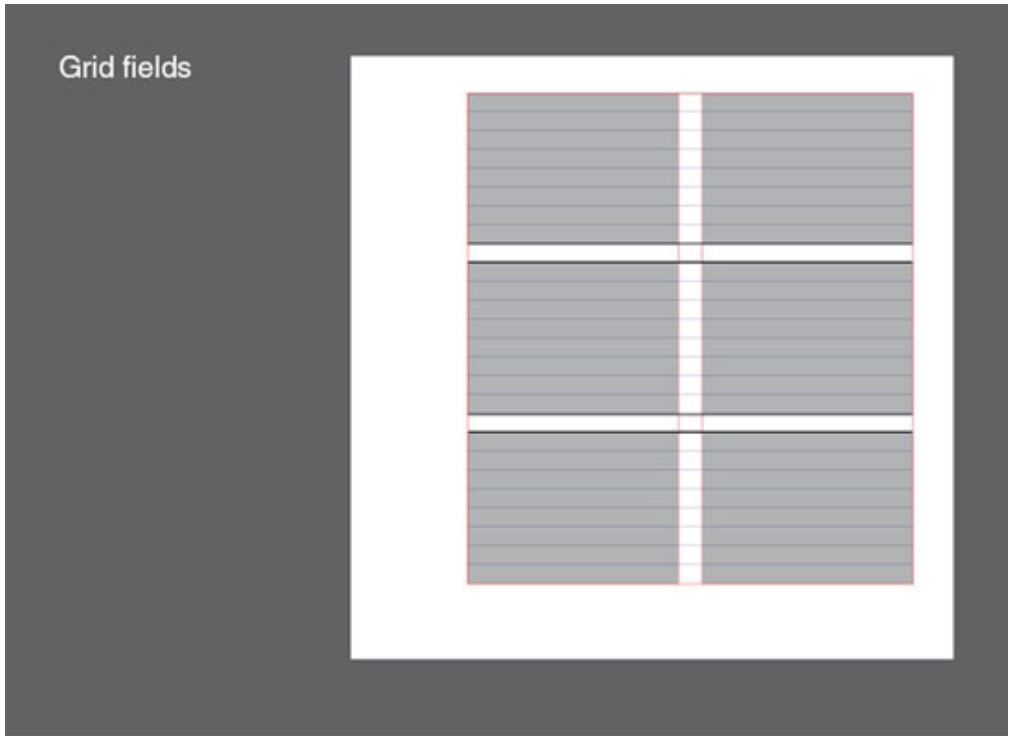
ous text such as page numbers.

- In Task 2 we made a grid for a single page.
- In Task 3 we will understand how grid helps us design for a system, in this case a book.
- Try constructing your own grid based on earlier tasks and presentations seen so far.

Don't forget to brush up principles discussed in the earlier courses mentioned below:
• Designed coursework in Visual Communication
• Visual Order
• Design Critics and Analytics



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Presentation

Slide 1:

In this presentation we will look at the concept of a baseline grid.

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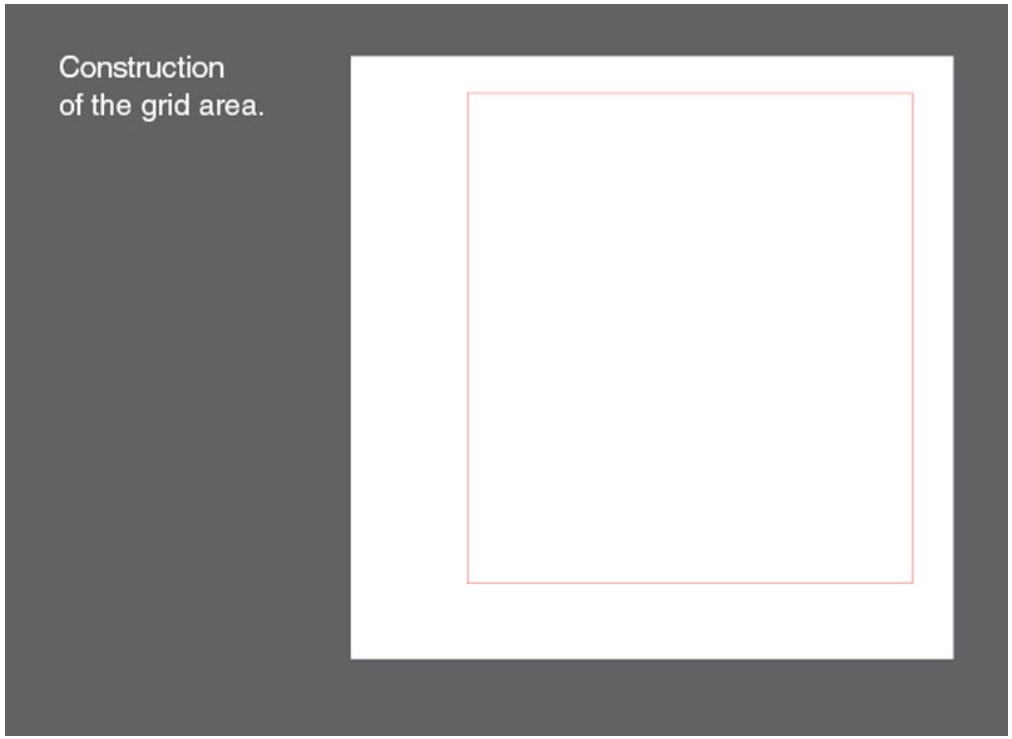
Slide 2:



Using methods explained earlier, we have already set margin for this left hand side page.

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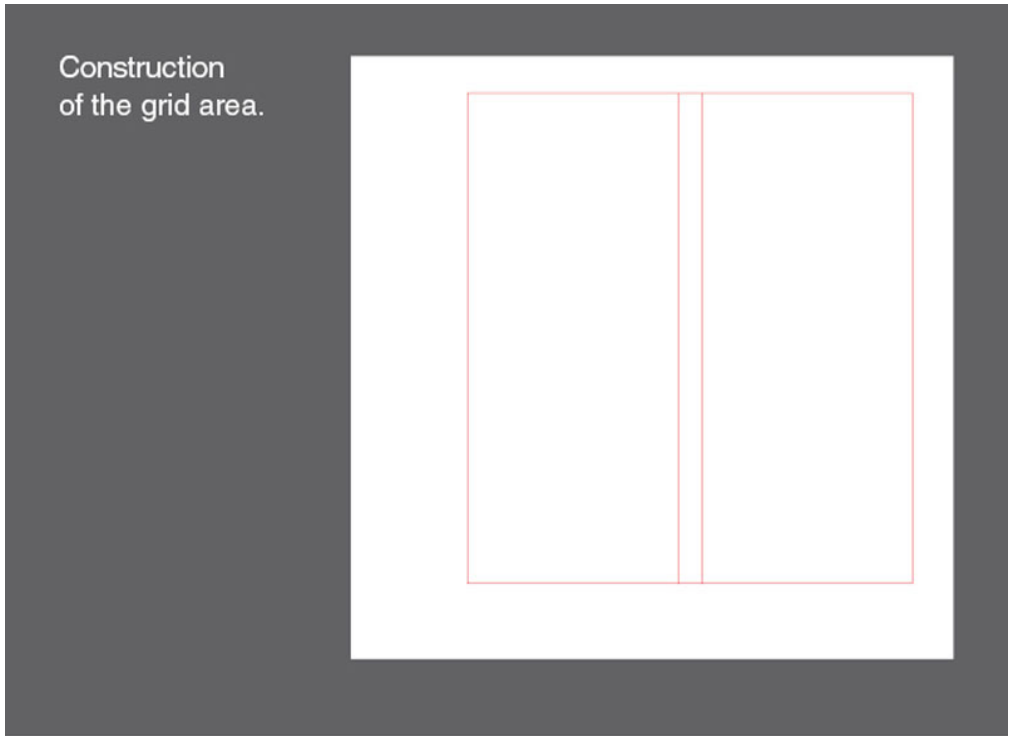
Slide 3:



The type area was divided into two columns. The space between two columns is called gutter.

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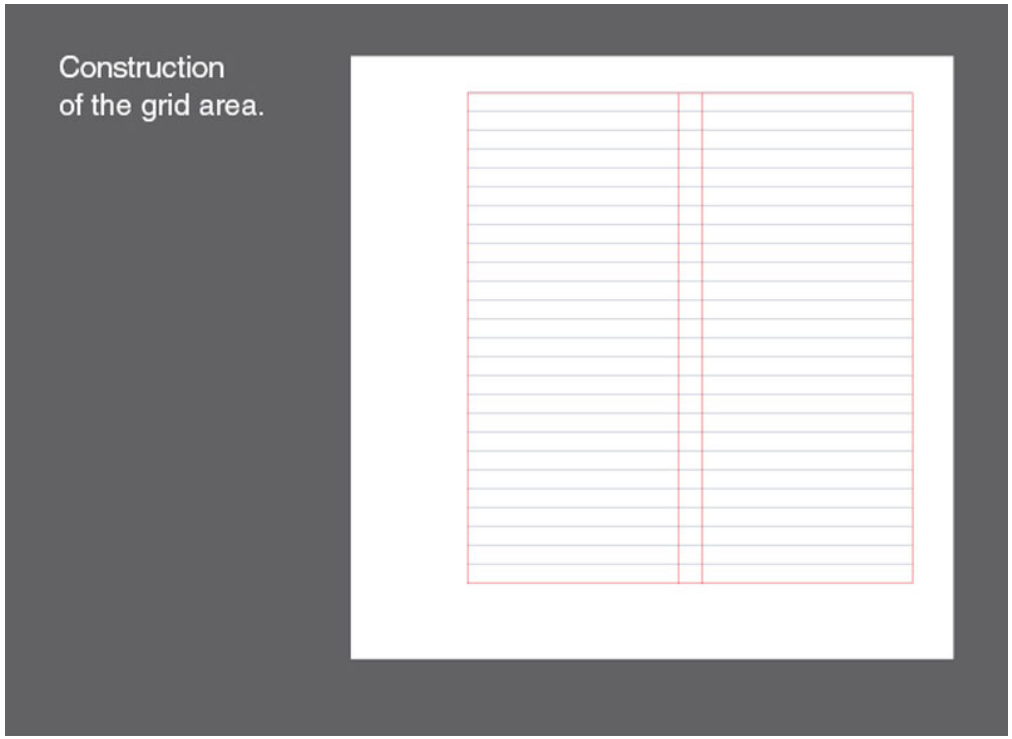

Now the columns are divided horizontally using flowlines.

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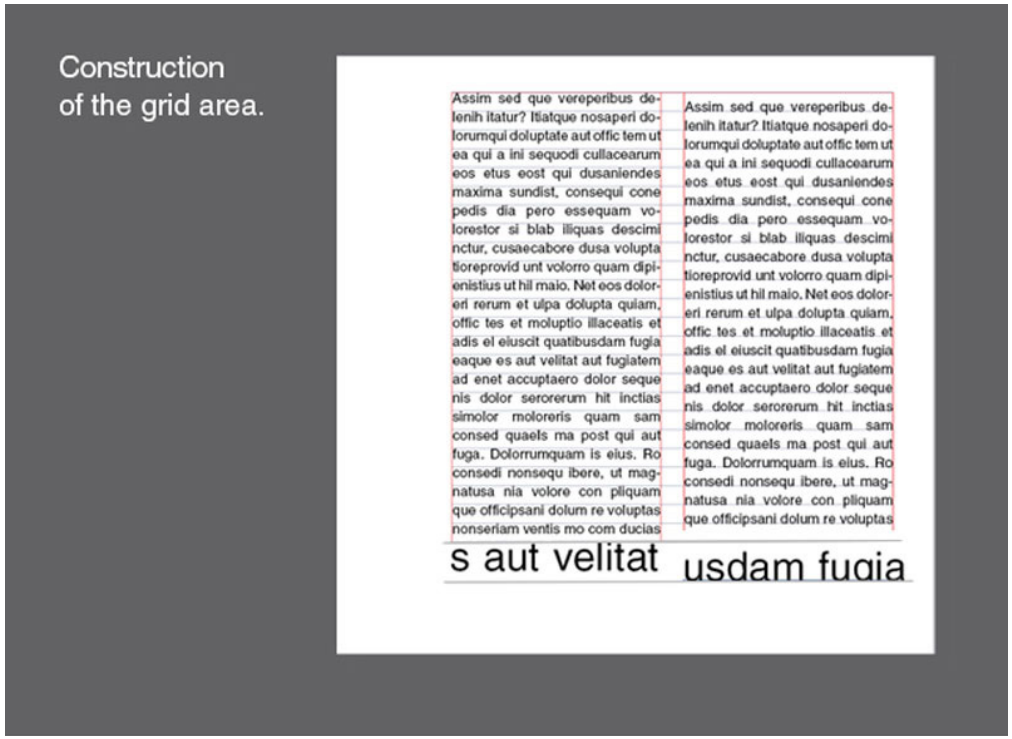
Slide 5:



When the type aligned to the flowlines hangs from them, the lines are known as hanglines. When type sits on flowlines they are called as baselines. We will learn how to set a baseline grid soon.

How to choose a font/ leading size?
Once type area was divided into columns, I flew dummy body text through it. I made several combinations of font size/ leading such as 6/9, 7/9, 8/10, 7/10 and many more. I printed these out. And chose 7/10, but even that needed further tweaking, so I made new combinations 7.1/ 10, 7.2/ 10, 7.5/ 10, 7.1/ 10.7 and printed these out too. Finally I was happy with the combination of 7.1/10.7 and decided to stick with it. Thus 7.1 is my body copy size and 10.7 is my leading.

Dividing both the columns horizontally using a leading space of 10.7 between two lines is out baseline grid.

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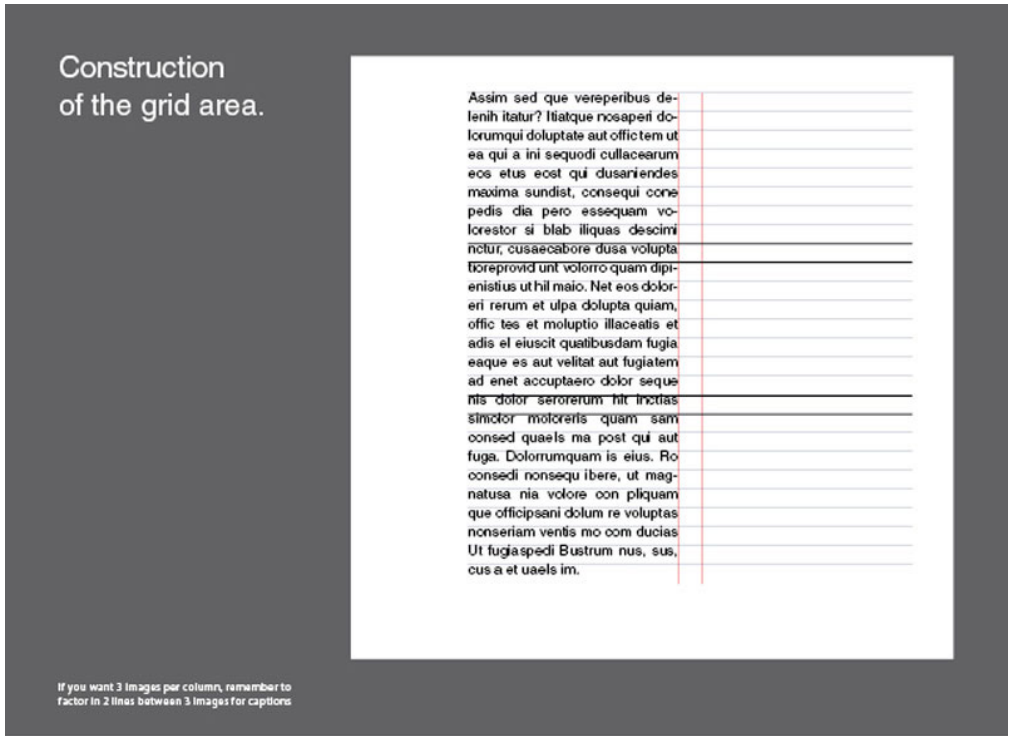
Slide 6: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If you want 3 images per column, remember to
factor in 2 lines between 3 images for captions

Now that the text area has been defined and divided into equal parts vertically and horizontally, we will make provisions for images to be included. Based on how many images we desire to include in a column, we will divide them into grid fields.

What is a grid field?
Grid fields are basic units of a grid. They are units of space that are separated by regular intervals.

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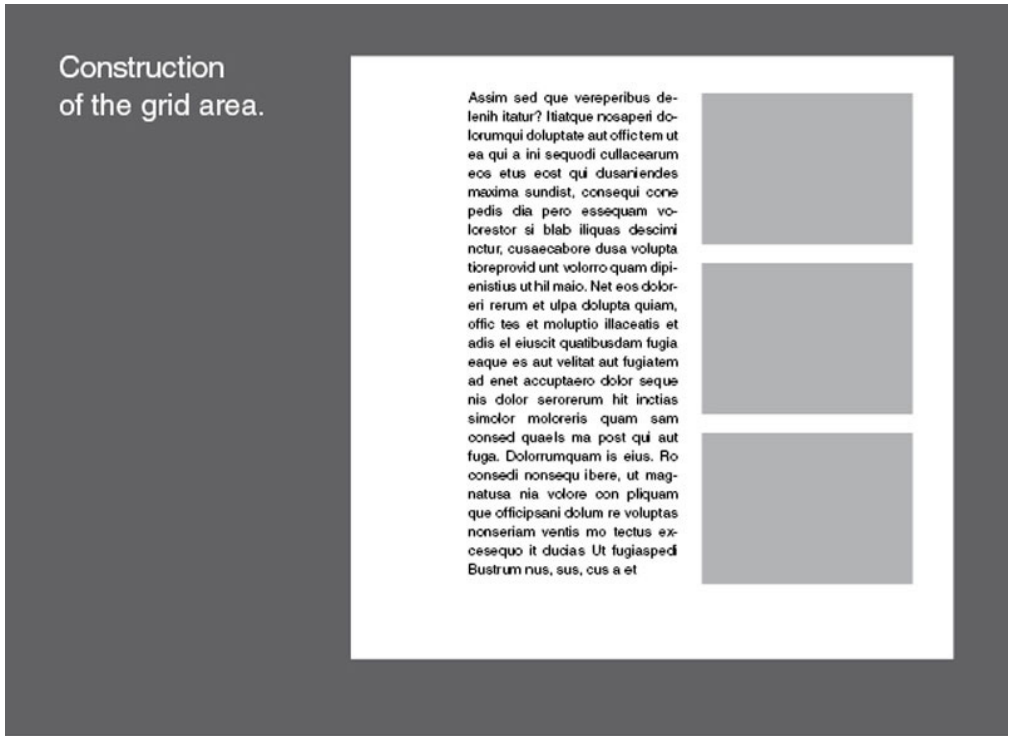
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cesequo it ducias Ut fugiasped
Bustrum nus, sus, cus a et

A grid field can be used as text or image area. Grid fields combine together in several permutations, combinations to create different layouts. Typically the dimensions of the grid field are decided depending upon the aspect ratio of the images you intend to use in your layout. That is if your images are shot on a 4:3 aspect ratio then a grid field could be 8 X 6 cm or 20 X 15 cm so on and so forth.

What are aspect ratios?
Refer to this course http://www.dsource.in/course/animation-technicalities-part-1

Design Course

Visual Design Primer - The Grid

Explore. Experience. Understand

by
Prof. Mandar Rane
IDC, IIT Bombay

Source:
https://www.dsource.in/course/visual-design-primer-grid/grids-book-design/presentation

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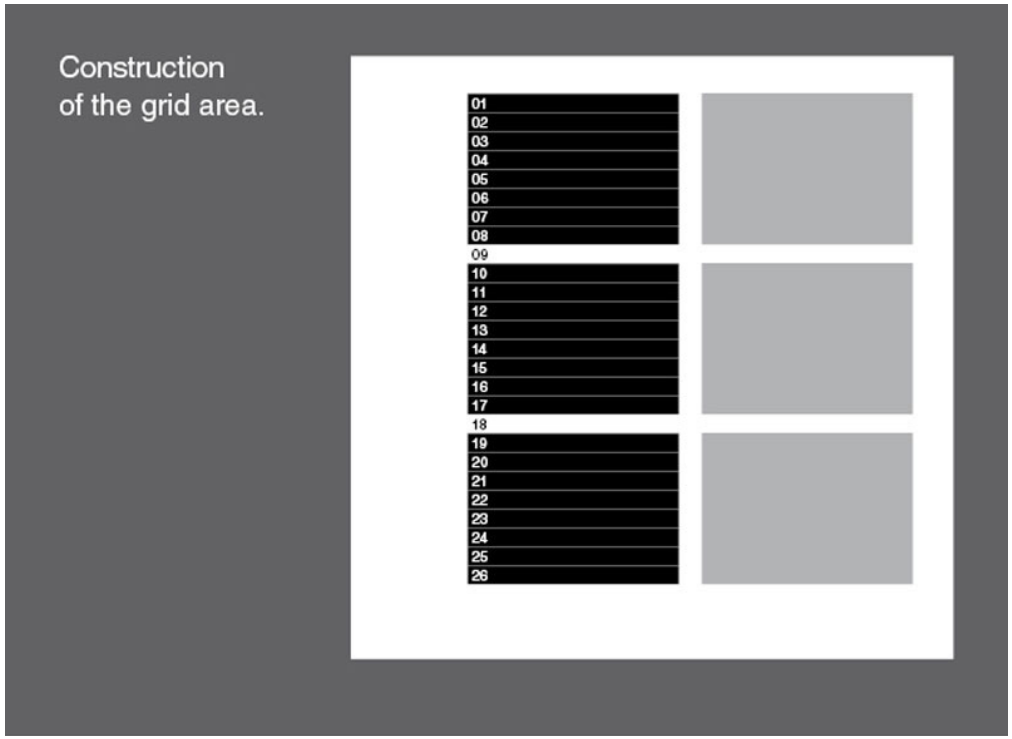
Slide 8:



The height or depth of all grid fields is equal and always a natural number (1, 2, 3, 4 so on and so forth. It cannot be a fraction).

That is a grid field can never consist of say 7 and a half line. Grid fields should not stick to each other, as one may want captions after each image. Thus two grid fields will have an empty line (one baseline) separating them vertically and one gutter space separating them horizontally. Often, the gutter space and baseline increment are equal, although this is just a guideline not a rule.

The number of lines in your type area will be governed by the formula:
Total number of lines in type area = (Gn)+ (G-1)

where, G= number of grid fields
n= lines in each grid field

In the above case, our grid field consists of 8 lines each.

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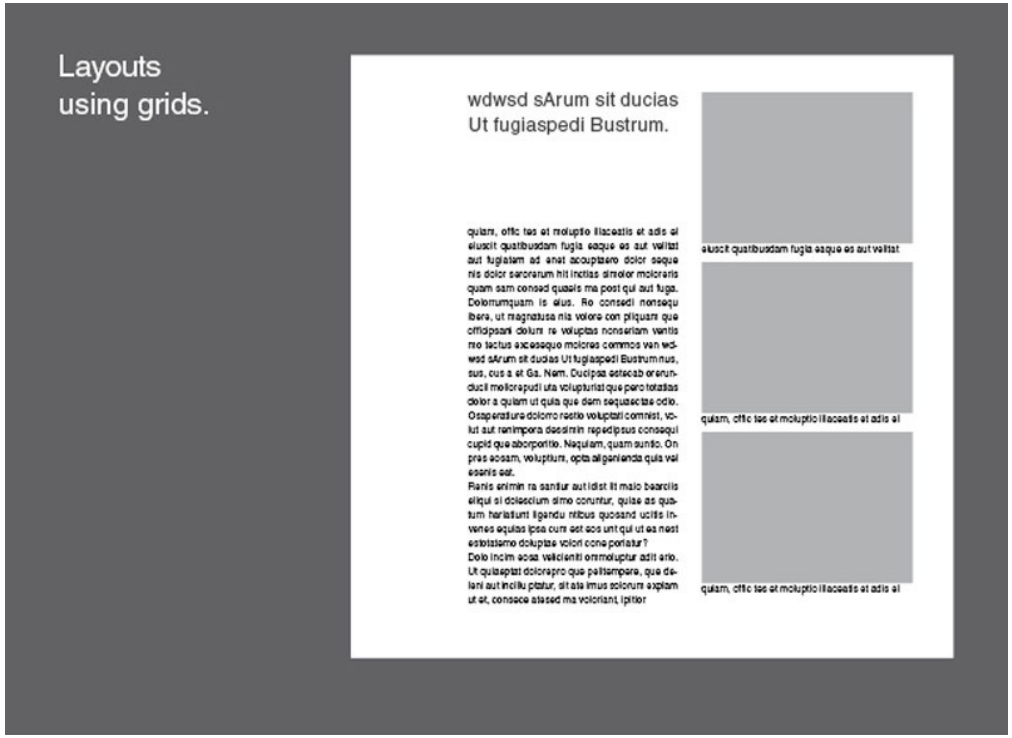
Using the formula:

Total number of lines in type area = (3 X 8) + (3-1)
Total number of lines in type area = 26

Total number of lines in type area = 26 Imagine had your margins be set so as to include 28 lines, it would lead to 3 grid fields plus 2 more lines. This is not a good practice, instead you should, remove those two lines and have just three grid fields vertically or add 6 lines to make it 4 grid fields. Just like a grid field cannot have half a line, a grid cannot have half a grid field. All the space on the page has to be divided into equal number of units and it has to be a natural number that is 1, 2, 3 etc. it cannot be a fraction.

Slide 9:



Here we see grid fields used as text and image area respectively. Here the headline, body text and caption having different text sizes sit on the same baseline. This is achieved by setting leading sizes in multiples.

The same baseline grid caters to different font sizes for headline, body text, caption, or even folio elements. That

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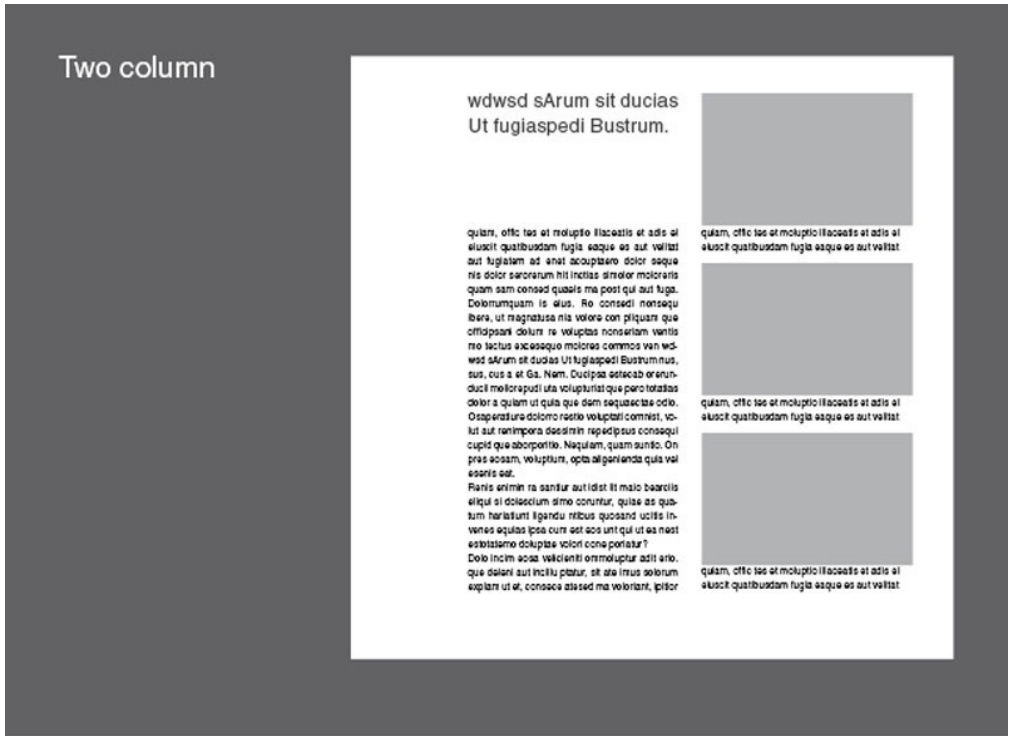
is the 'leading' of different font sizes is in multiples of a baseline. If the body text is 7.71/10.7 pt, the headline is 28/32.1 pt and captions are 6.5/10.7 pt in italics. Similarly, space can be planned for several elements that will repeat across different pages called folio items.

What are folio items?
Items such as page numbers, section and chapter markers, that sit outside of type area in the margin and appear across all the pages in the book, are called folio items.

Slide 10:



By further reducing the picture area, we made a provision for longer captions. This allows for systemic design solutions.

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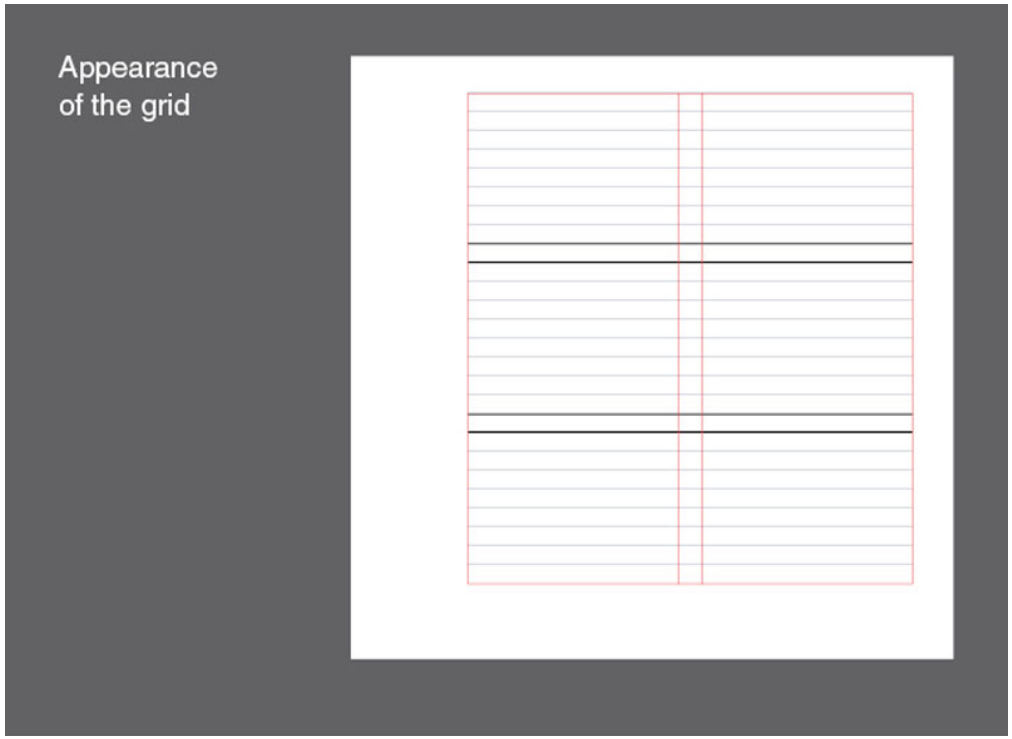
Slide 11:



The grid skeleton looks like this.

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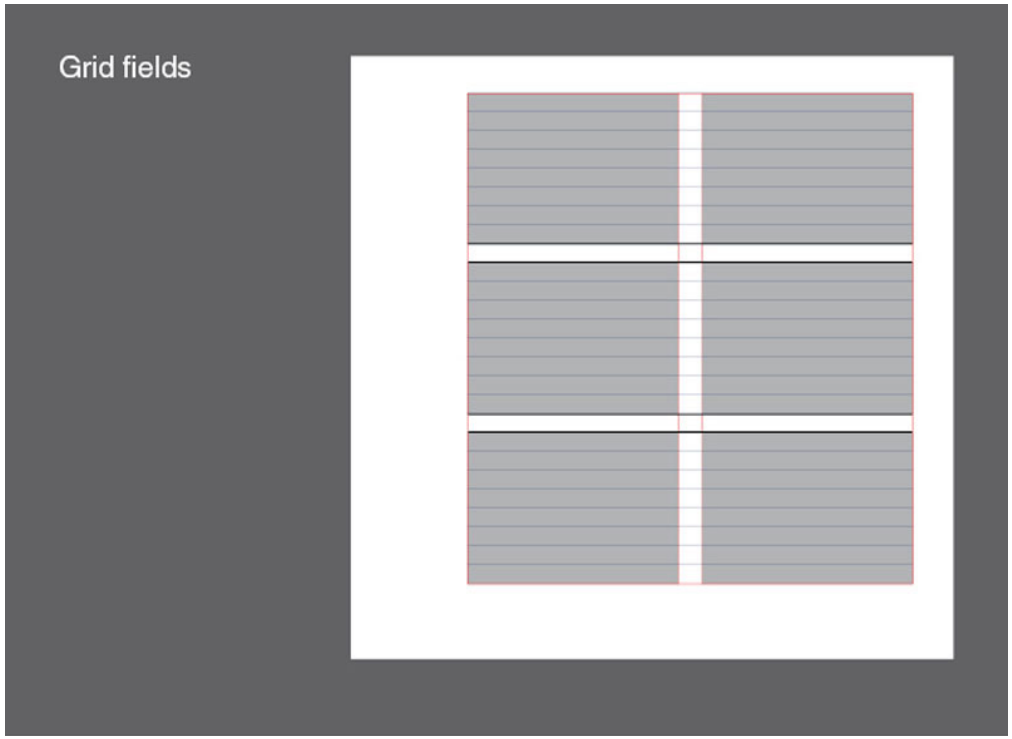
Slide 12:



The grid with its modules or grid fields looks like this.

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Slide 13:

The modules give us a flexibility of layouts such as this one.

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Slide 14:

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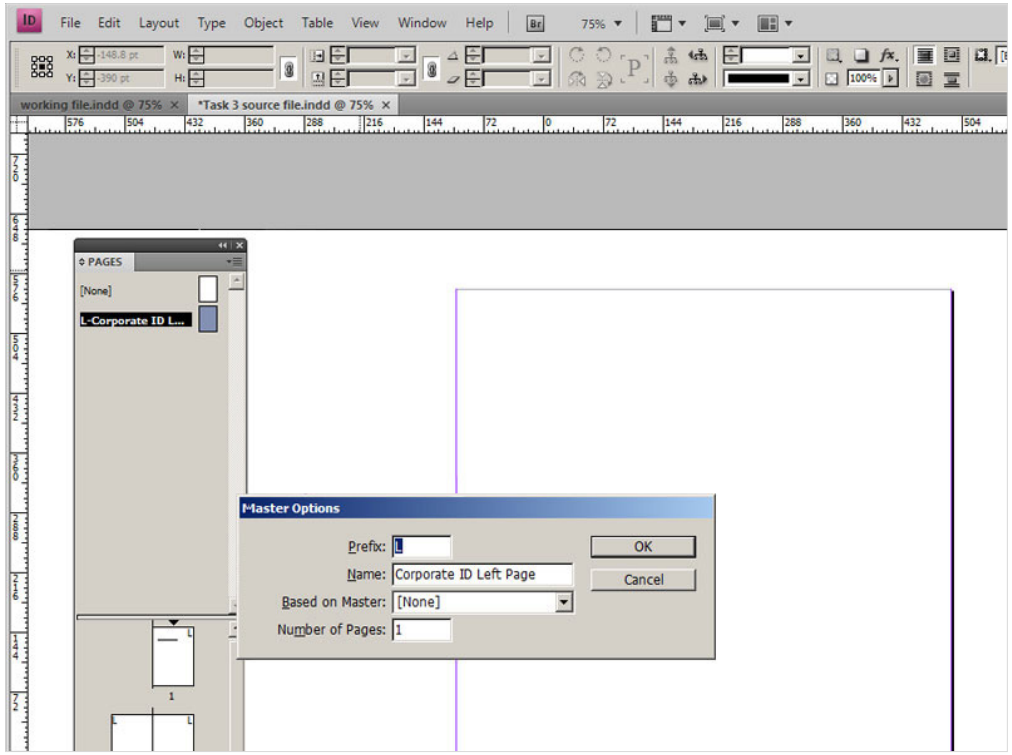
Sample Solution and Process

Slide 1:



Master pages:
It is an A4 sized page, thus our space is already defined. We will define our type area, by setting margins. These margins will be set on master pages in the pages panel of Indesign. We will create two master pages, one for the left side page and one for the right side page. Open the pages panel and create a new master. I have named it prefix: L Name:Corporate ID Left Page. Similarly the master page for right is called R Corporate ID Right Page.

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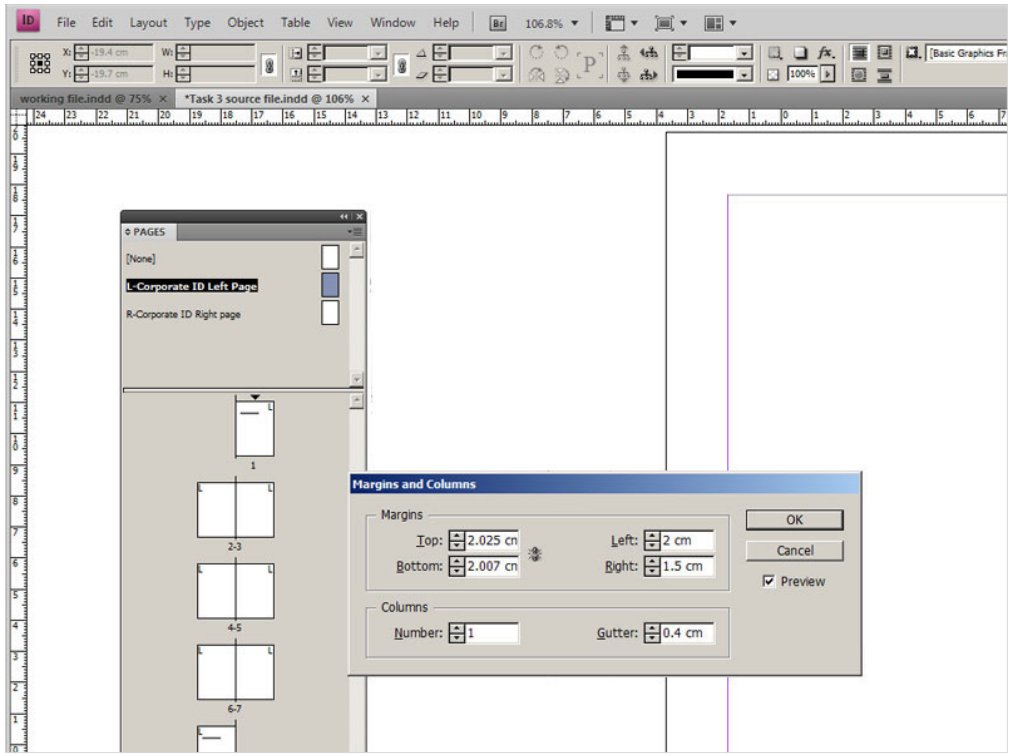
Slide 2:



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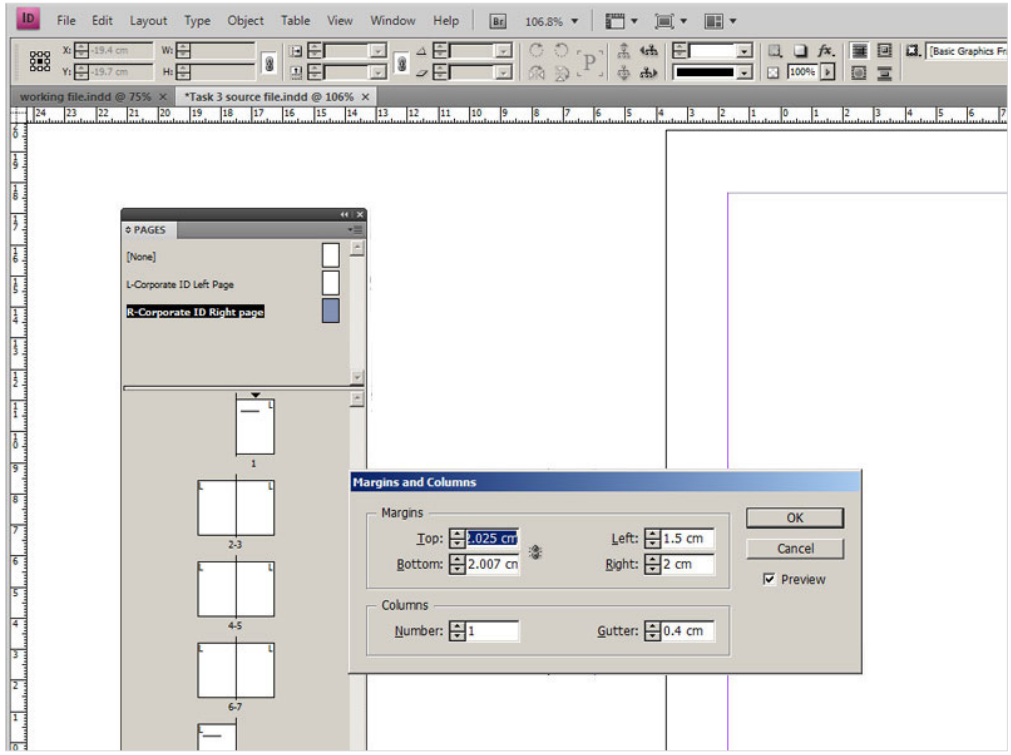
Slide 3:



Slide 2 and 3:

Margins and Type Area:
We have seen good practices about setting up margins earlier, now we will use the same principle to set margins for this book. Since this is the left page master, I want to have least space in the right and most space at the bottom. My margin increases from right, to top, to left, to bottom in an anti-clockwise fashion. These measurements are just an example and margins will vary from book to book, depending upon the content.

Margins are left such that while holding the book, thumbs can rest in the margin area without obstructing the process of reading.

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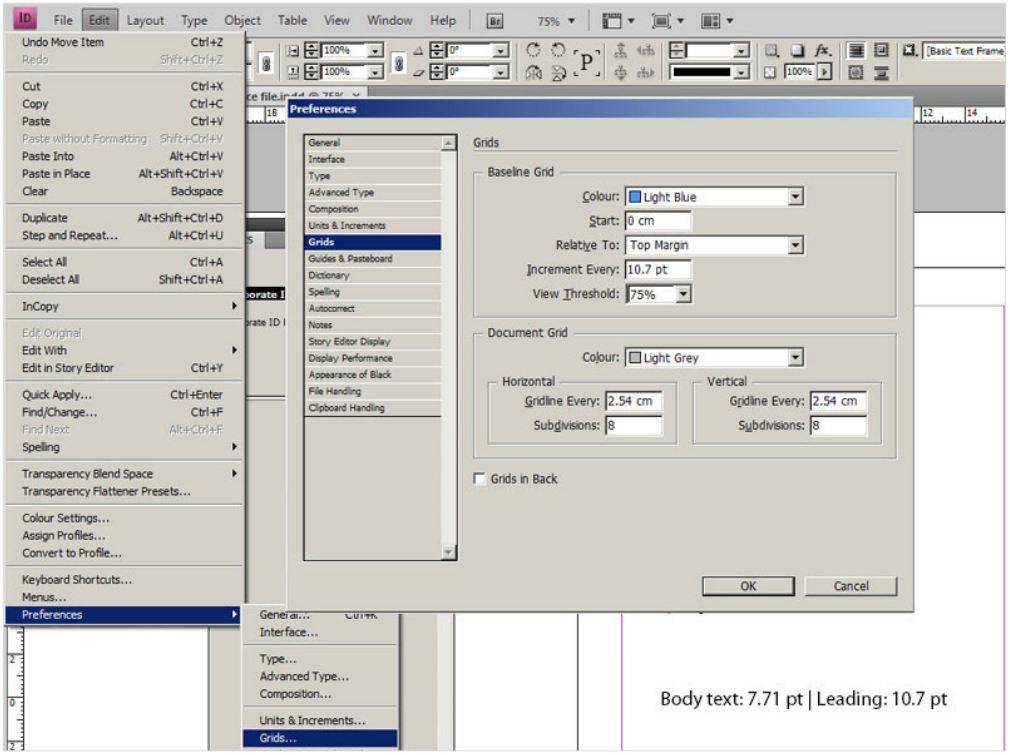
Slide 4:



Set the Baseline Grid:

The baseline grid in Adobe InDesign, is tucked under EDIT>PREFERENCES>GRIDS or simply Ctrl+K on PC and In-Design>Preferences>Grids or simply CMD + K on Mac to throw open preferences panel and look for baseline grid under Grids tab. Here, we will use body text size of 7.71 and a leading of 10.7 pt, which we derived in the previous section. Hence in the baseline grid under increment we will enter 10.7 pt, so that the spacing between two lines that is our leading is 10.7 pt. I want the grid to begin from the top margin and I will choose the 'top margin' option in 'relative to' tab.

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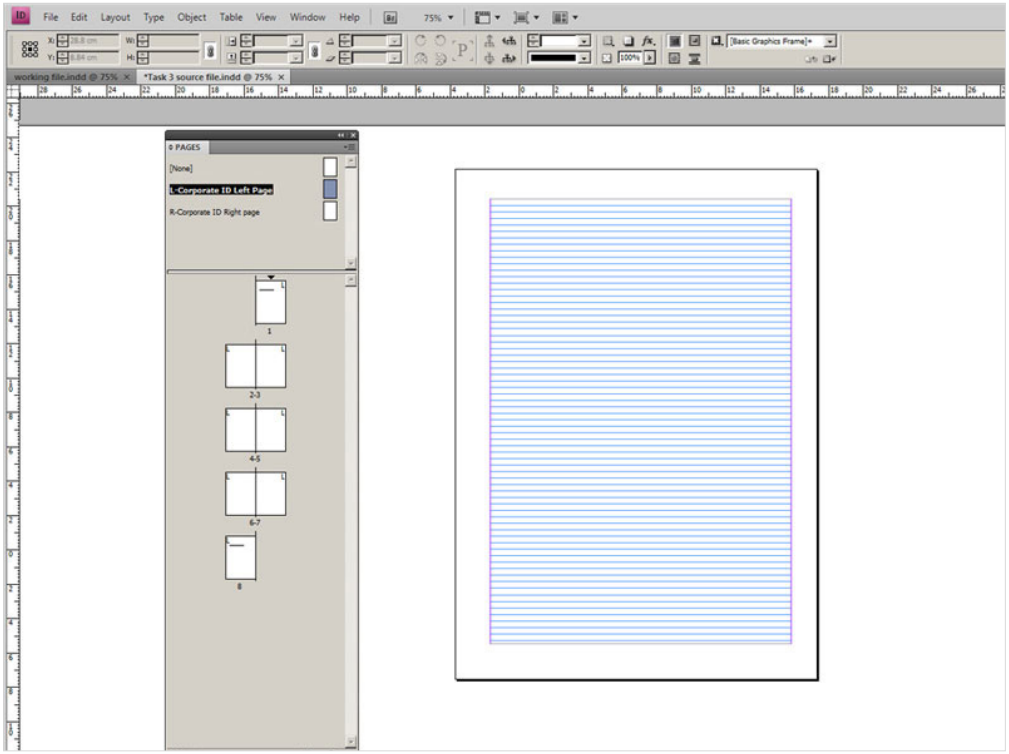
Slide 5:



The baseline grid is set. This is what it looks like.

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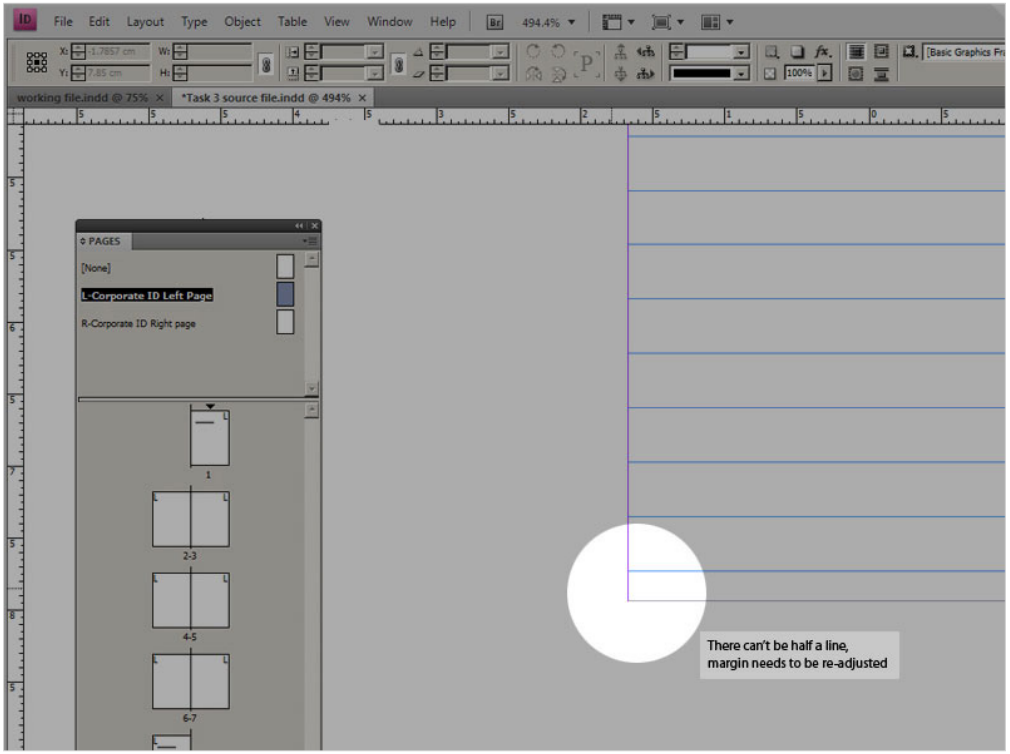
Slide 6:



However, we are getting an incomplete line at the end. We cannot have half a line, so we will tweak the margin to either include or exclude the last line. I re-worked the margin and now the type area has 70 lines

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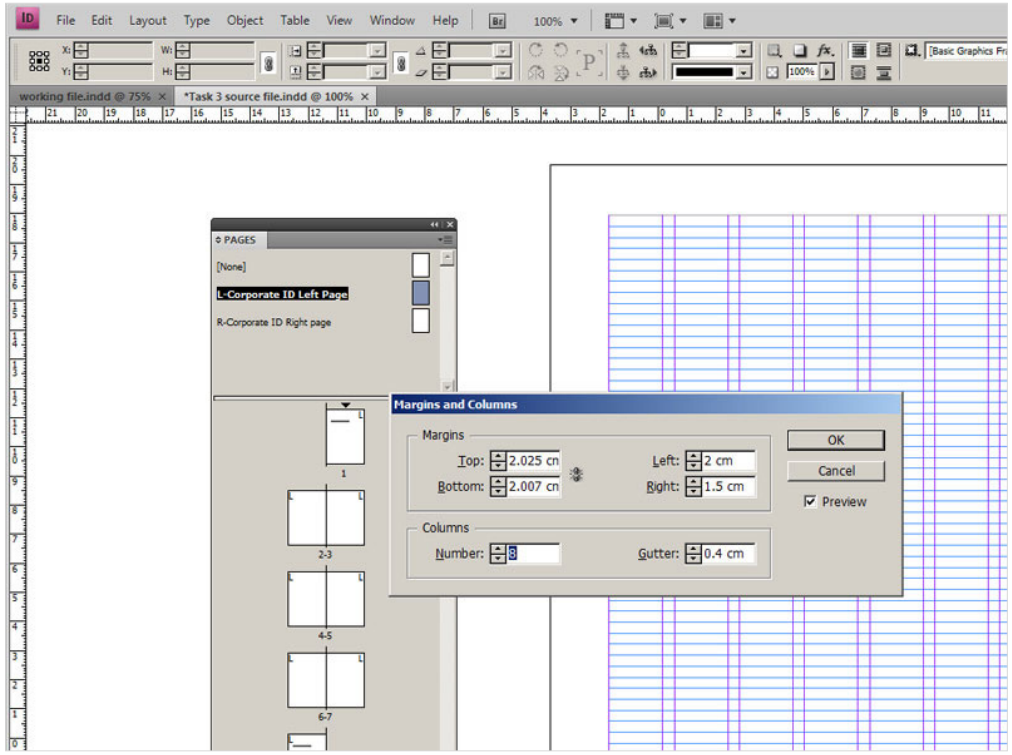
Slide 7:



I decided to make 8 columns (found under EDIT>MARGINS AND COLUMNS).

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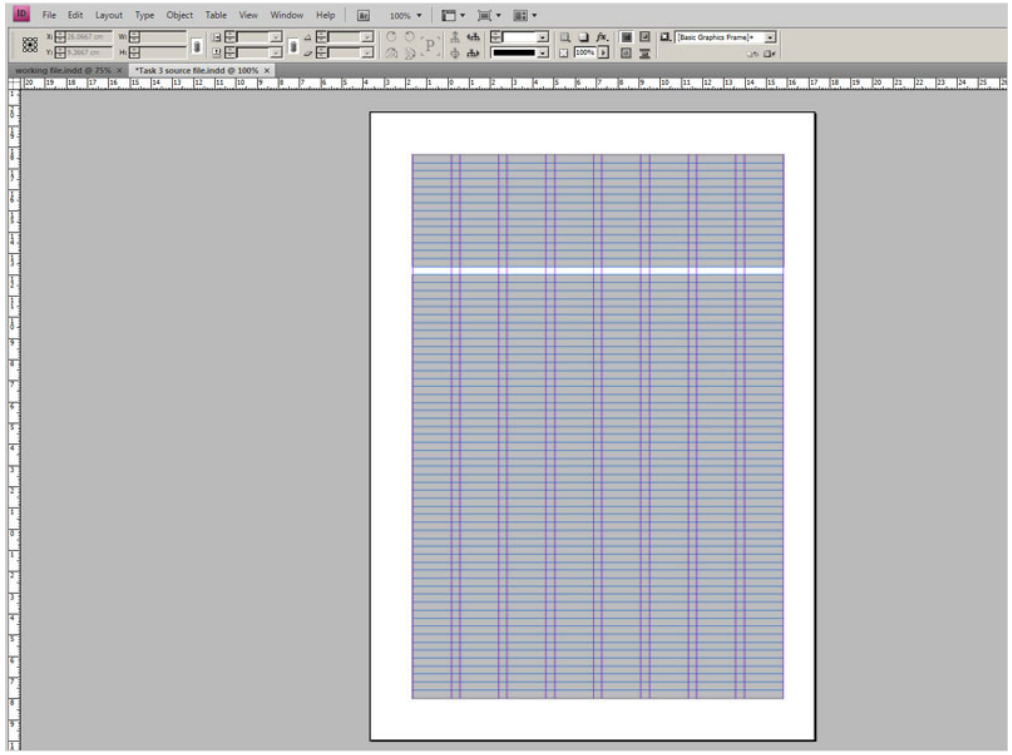

I made the following divisions of space, within 8 columns. I decided to have all the instructions, course details in the rectangle at the top. I wish to use rest of the area for the assignment and images if any. But these allotments of space are not random.

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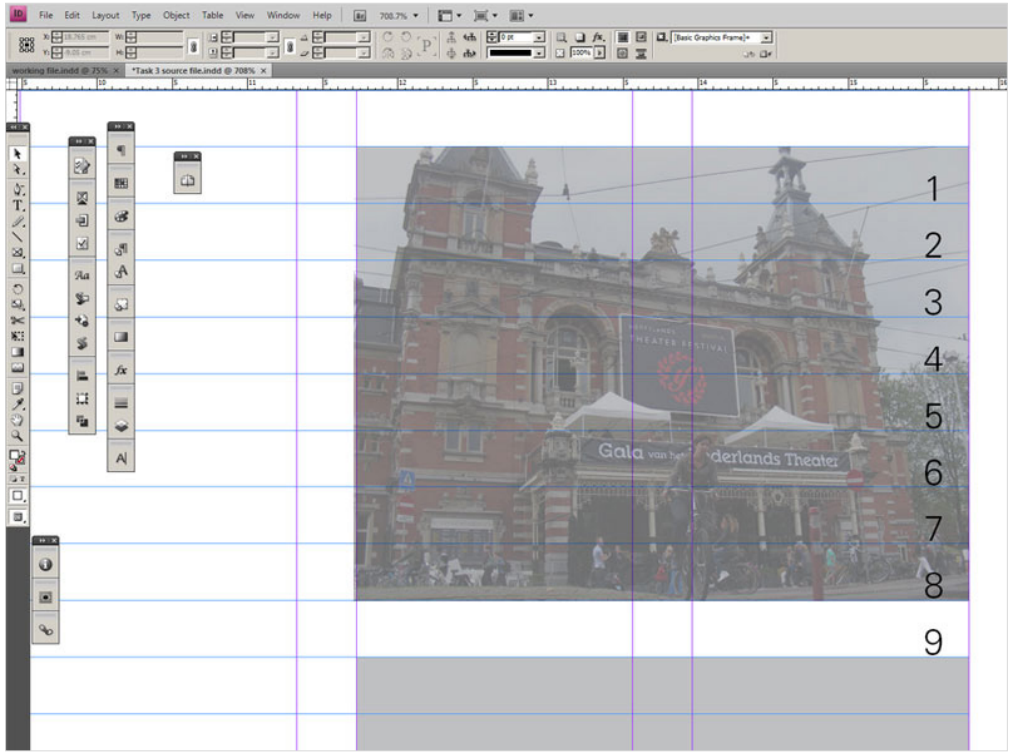

Each grid field, or the basic unit of the grid is 8 lines in height and one column wide. After each grid field a line is left blank for caption. But the caption is literally sticking to the picture area of the grid field, how do we separate the two?

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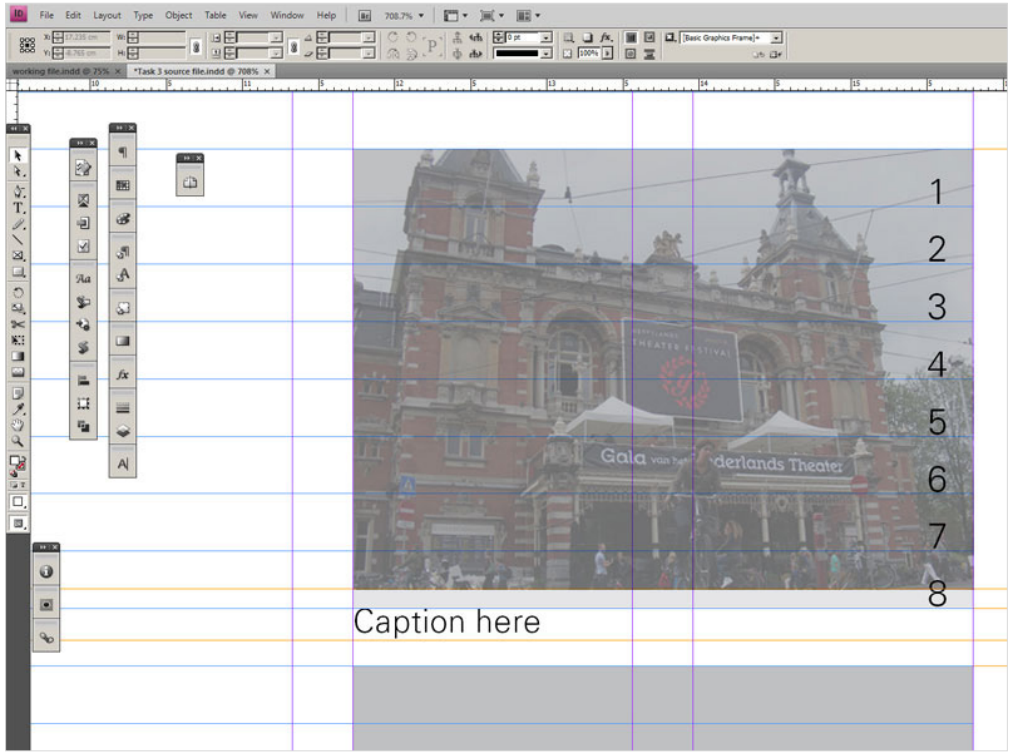

We will reduce the height of the grid field to accommodate captions.

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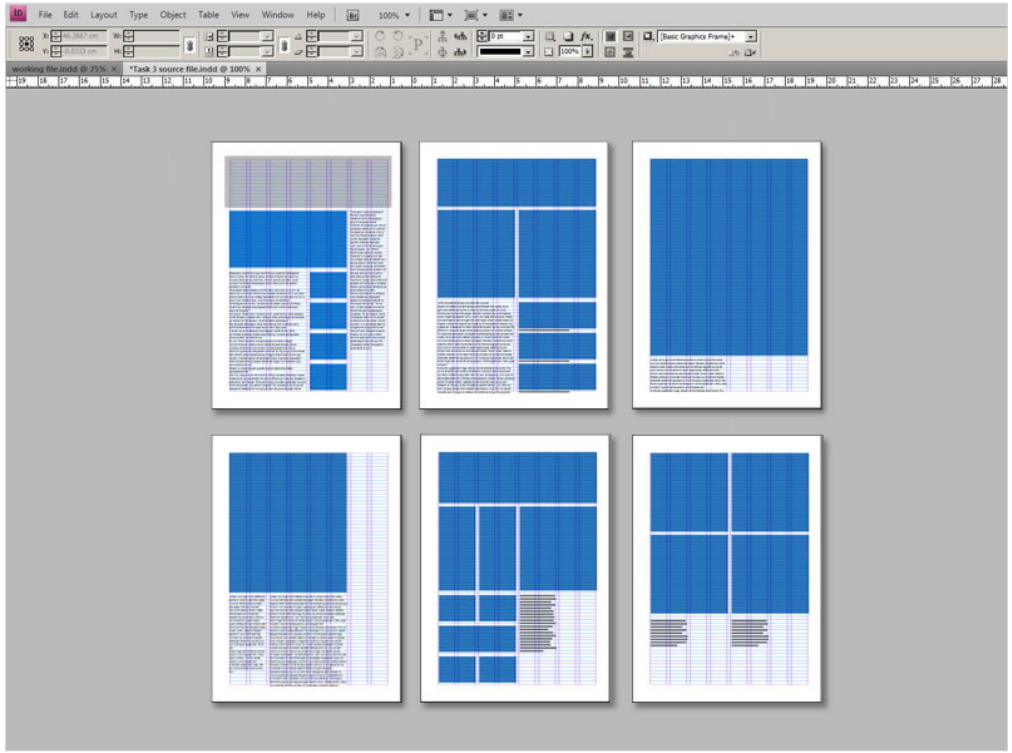

The good part about a grid is it allows for multiple layouts. Let us see this page as a series of grid fields; we have several options of picture and text areas. Here picture areas are shown in blue, along with placeholder text. The options are endless. Let us see how this grid was used to create the book.

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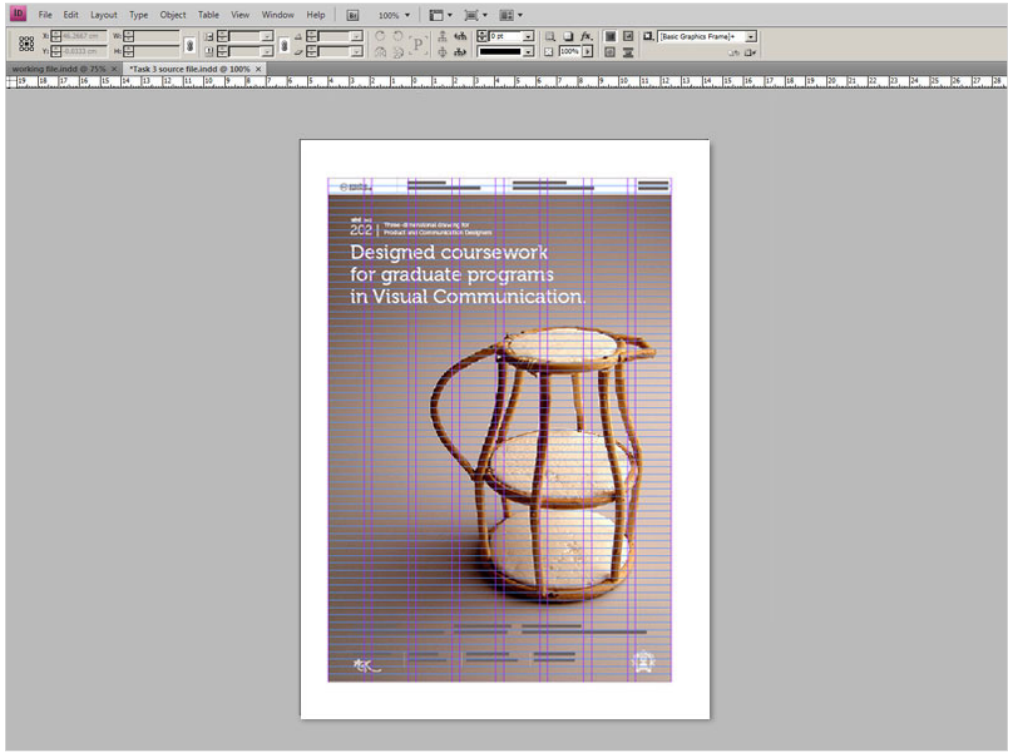

Here's the cover of the book from the same grid.

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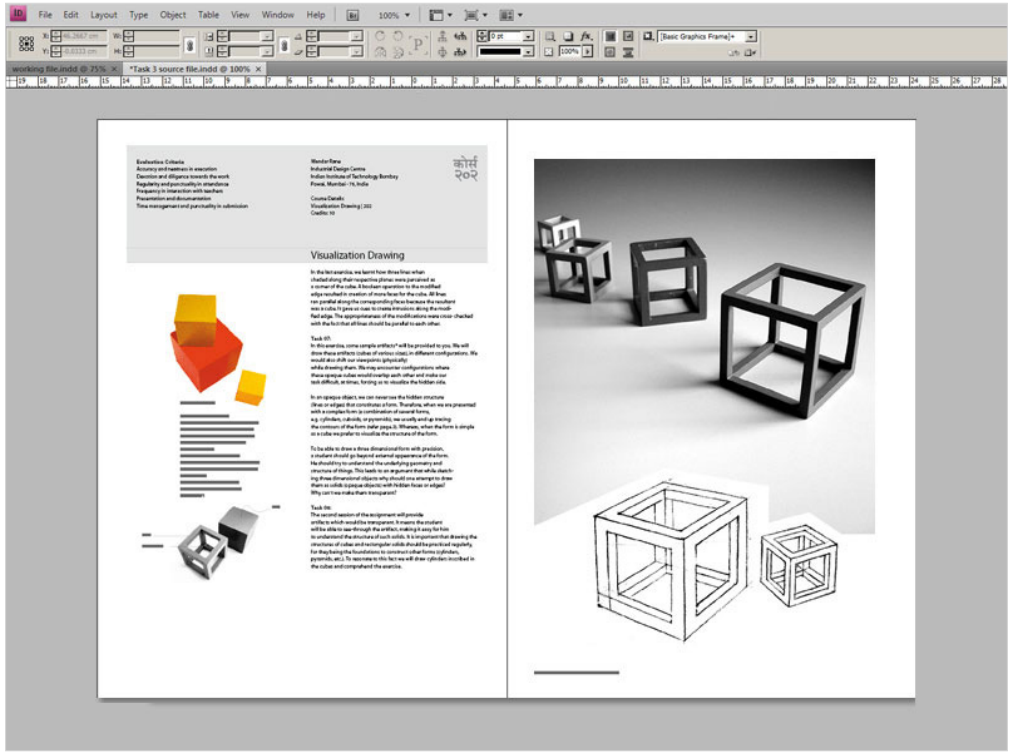
Slide 13a:



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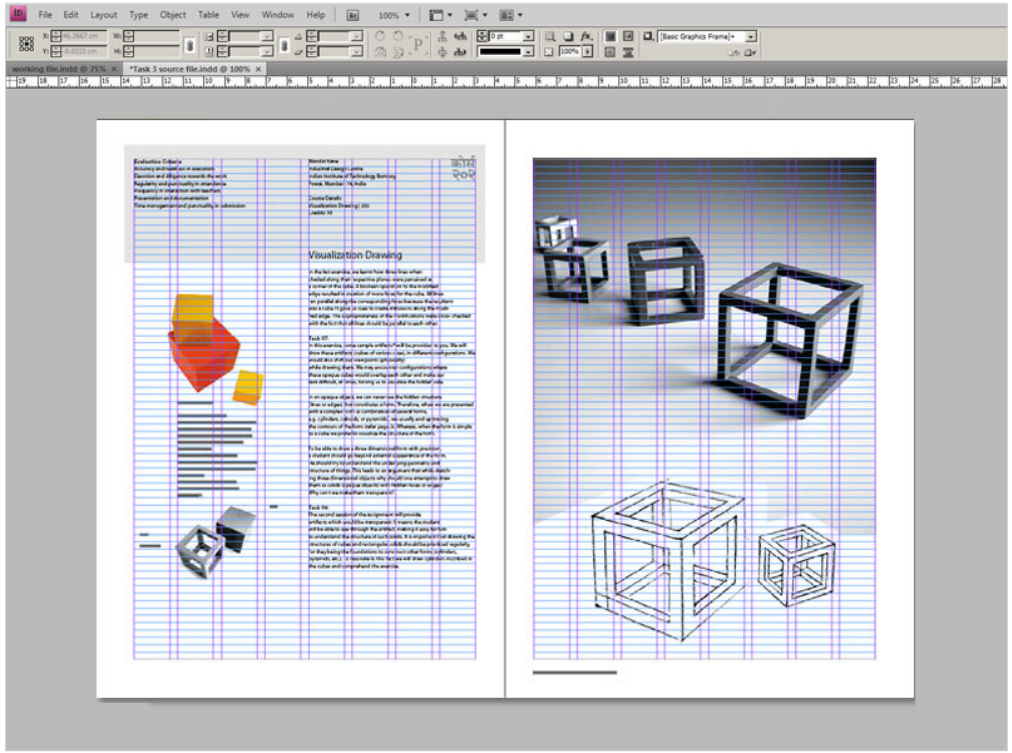
Slide 13b:



The inside spread.

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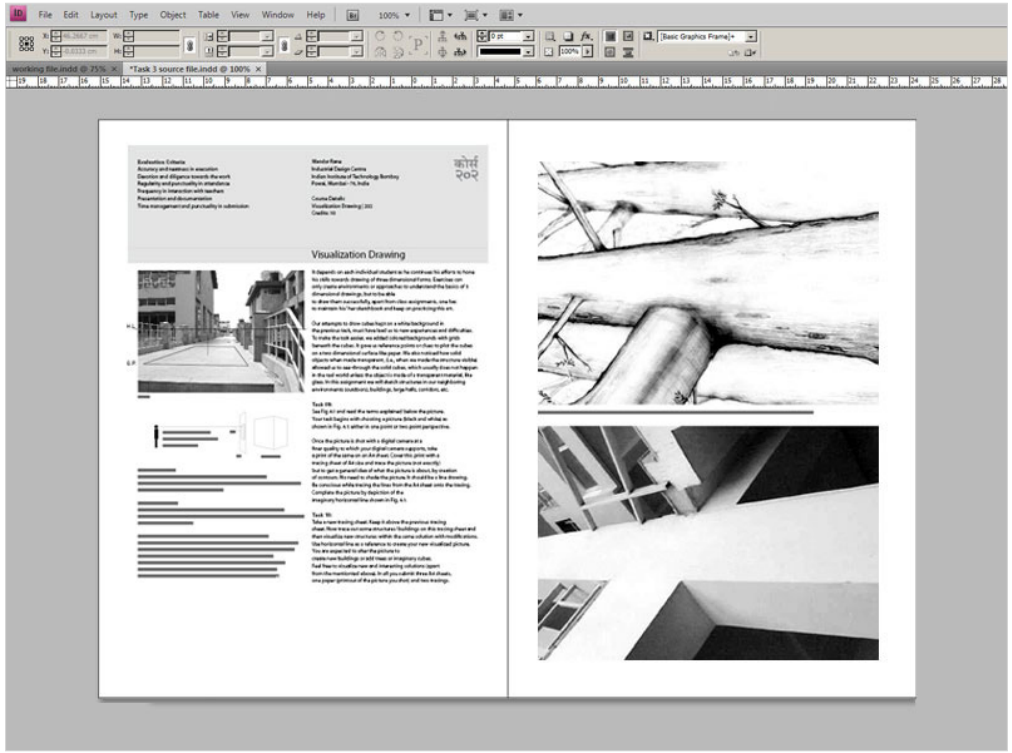
Slide 14a:



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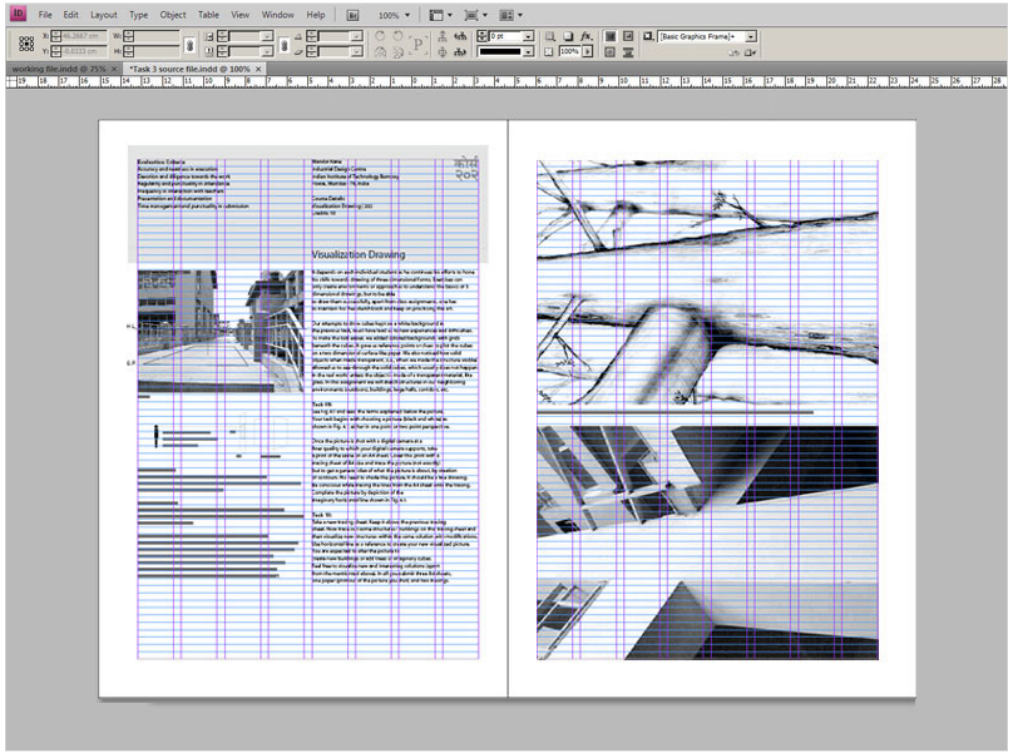
Slide 14b:



Assignments.

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Visual Design Primer - The Grid

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by
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IDC, IIT Bombay

Source:
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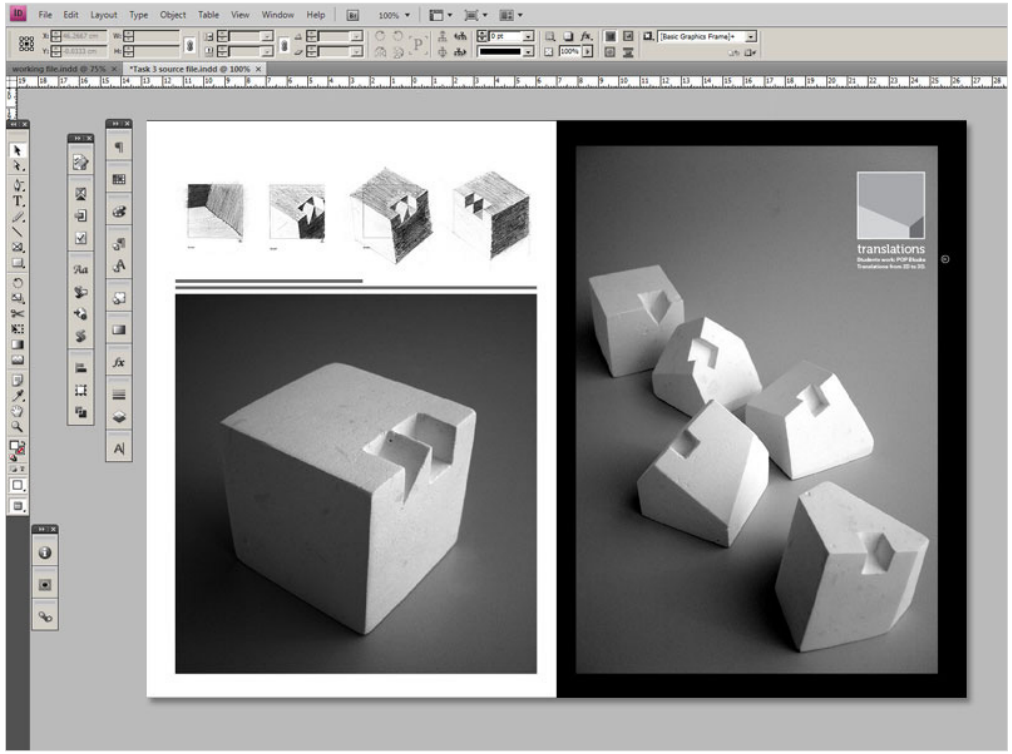

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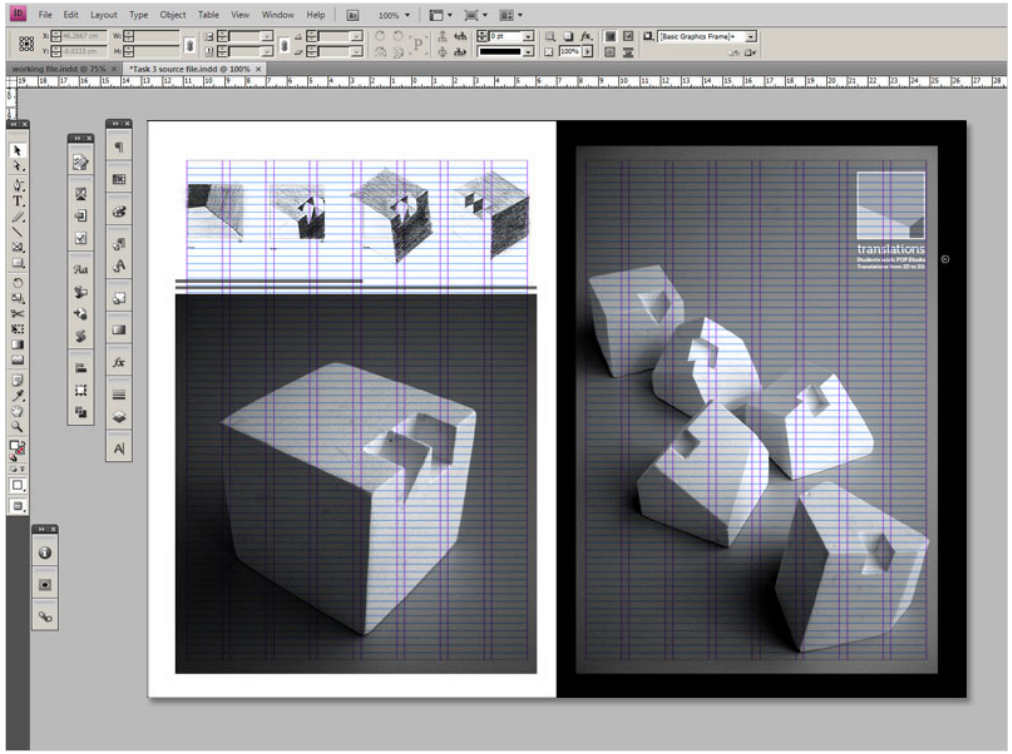

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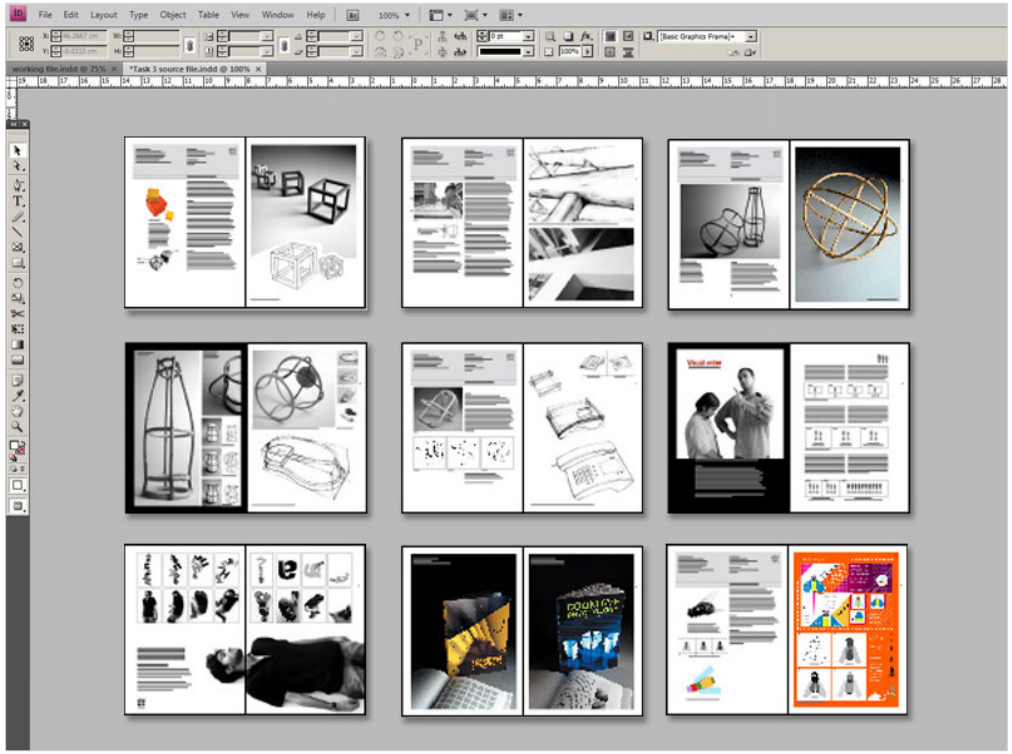
Slide 16:



Diversity of layouts from a single grid.

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- Download Tasks

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• http://www.thinkingwithtype.com/contents/grid/
• http://ringce.com/slammer

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Conclusion

Grids create order. A good grid is invisible. It is flexible as it allows for multiple layouts. Grids provide consistency and coherence to a design. A grid can be of several types.

They are:
• Manuscript grid (used in classical texts like the Bible),
• Column grids,
• Modular grid,
• Hierarchical grid and
• Grids for the web.

But one should remember, while designing, it is best if the grid is hidden or not so obvious. That is while looking at a book, if we keep noticing its two column grid then the grid has not been used properly. This means, priority should always be given to the content. And at times, if the content demands breaking of the grid, one should not hesitate. Of course it is important to learn rules, before breaking them. We should make ourselves familiar with the designers who popularized the use of grids in their work.

They are:
- Jan Tschichold
- Max Bill
- Emil Ruder
- Hans Erni
- Celestino Piatti
- Joseph Muller Brockman
- Hans Rudolf
- Wolfgang Weingart
- Wim Crouwel
- Massimo Vignelli
- Karl Gerstner
- Richard P Lohse
- Armin Hofmann
- Hans Neuberg
- Carlo Vivarelli
- Alberto Konghi
- Mark Boulton
- Koi Vinh

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Image sources:

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Design Tools

Grids Tool:

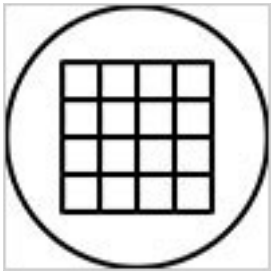
A grid is a skeleton to create clarity and consistency on the page and improve design comprehension. It is to establish a set of guidelines for how elements should be positioned within a layout providing the rhythm for a design.

The tool introduces you to design terminologies of the grid through a section called 'parts of grids'. You can also learn about the types of grids that are widely used, understand how they affect a layout by choosing and changing elements like text, images etc.

This tool also introduces you to Indian grids. India has been using complex grids since centuries to build structures and patterns that are seen even in Indian households. The rangoli is one such example. Indians use grids effortlessly without even realizing, to draw complex patterns that are always pleasing to the eye. The Indian Grids section collates usage of grids in various fields like - Indian Architecture, Sculpture, Floorgraphics (Rangoli), Yantra (patterns) and Textiles.

Have fun exploring the world of Grids!

For more information visit: https://dsource.in/tool/grids/



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Contact Details

This documentation for the course was done by Professor Mandar Rane, faculty at IDC, IIT Bombay.

You can get in touch with him at mrane[at]iitb.ac.in

For more details, please click on the following link:
http://www.mrane.com

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